Kine WEEKLY

BUDGET IMPOST ON FILM STOCK

See page 3

WE FIGURE...

that the mariners of old were mighty proud of the figure-heads carried at the prows of their ships. Regarded as talismen, they were expected to pilot the ships through unforeseen dangers, bringing them safely to port.

LEO OF M-G-M IS RIGHTLY REGARDED AS SHOWMAN-SHIP'S TALISMAN... PROUDLY ACKNOWLEDGED BY SUCCESSFUL SHOWMEN AS THEIR GUIDING STAR... WAY OUT IN FRONT!

Journey on . . . overleaf!

WAITIN' FOR THAT *ROAR*....

The next one heralds the arrival of

"THE KID FROM TEXAS"

with

DENNIS O'KEEFE, FLORENCE RICE
ANTHONY ALLAN, JESSIE RALPH, BUDDY EBSEN

"Picture should score solidly . . . due to its splendid cast, the high calibre production which can be expected of M-G-M, and an adept directorial job by S. Sylvan Simon."—*Box Office.*

AMERICA AND THE FILMS ACT
See page 5

Kinematograph WEEKLY

No. 1671 Thursday, April 27, 1939. Vol. 266

BRITISH STUDIO SECTION
See pages 49-53

THE BUDGET SPEECH AS WE SEE IT

MILLION POUND BURDEN ON FILM INDUSTRY

Heavy Tax on Blank Stock and Imported Prints

"LIVING" THEATRE GETS TAX RELIEF AT EXPENSE OF KINEMA

THE representations of the Trade for a measure of relief from the burden of the entertainment tax not only has been ignored by the Chancellor of the Exchequer but the tax rebate on the "living" theatre has been done at the expense of the Kinema Industry. The reduction by one penny of the Entertainments Duty on theatre seats will cost the Government £290,000 this year. This amount and the modification of the patent medicines duty are to be made good by the imposition of an additional £1,000,000 burden on the film trade.

The changes in the Customs and Excise duties will considerably affect all branches of the Industry. They are as follows:—

An Excise duty of 4½d. per square foot on all photographic film and plates manufactured in this country.

A Customs duty of 9d. per square foot on all imported blank film. A rebate is allowed, however, for studio wastage.

It is estimated that this increase will result in raising production costs by 43s. for 1,000 ft. on British product alone, or approximately £400 per feature film. In the case of imported films, the figures will be considerably higher. Further, it is pointed out that laboratory costs for prints for release and production will be increased at least by 25 per cent.

In addition, the importation of negative and positive prints is to be placed on the same footing at the higher rate of 5d. per foot. This action has been taken to prevent the loss of revenue due to the current practice of importing "lavender" prints at the lower rate of 1d. per foot.

A further modification permits the entry of prints at 6d. per foot for the first copy and 2d. for each subsequent copy, positive or negative.

In the course of his Budget speech in the House of Commons on Tuesday, Sir John Simon, the Chancellor of the Exchequer, referred to the undertaking which he gave during the debates on the Finance Bill last year, in which he promised to review the entertainment duty, especially in its application to the living theatre. He said that theatres, music halls, concerts and certain other living entertainments were given a measure of relief in 1935 by means of a special scale in which duty was generally 1d. less than that for other entertainments. "The chief difficulty," went on the Rt. Hon. Gentleman, "from which the living theatre suffers is the rivalry of the kinema. At the same time I realise that the duty does aggravate this disability from which the living theatre suffers, and Parliament would wish to help it. In the circumstances I am prepared to concede some additional relief.

"I propose, therefore, to give the living entertainments a further reduction of duty of 1d. on admissions throughout the greater part of the scale, and this will take effect in September. It will cost £190,000 this year and £290,000 in a full year."

Kinema to Pay

The Chancellor of the Exchequer then said that he wished to provide for the loss of revenue amounting to a million pounds caused by the concession he had just made, and also to the concession by way of rebate on medicine duty, and he indicated that he would make good this loss by a modification of the duty on blank films and picture films. "I propose," he said, "to put an excise duty on photographic films and plates manufactured in this country, at the rate of 4½d. per sq. ft., which will be the equal to about 2d. on the most popular size of roll film commonly used by amateur photographers. X-ray films and dental films used for medical and scientific purposes will be exempt from any duty.

"I have a further reason for imposing this duty—because considerable quantities of films come into this country under customs provisions which must be revised. I understand that a great deal of film used in studios is wasted, and much of it is rejected as unsuitable for inclusion in the final picture. I have no wish to hamper the production of British pictures, and I propose to allow a rebate equal to the excise duty on whatever wastage arises in this way.

Duty on Blank Imports

"Concurrently with the imposition of the excise duty, customs duty on photographic plates and films will be increased. The new rate will be 9d. per sq. ft. of blank film coming from abroad.

"This affords a convenient opportunity of rectifying certain anomalies in connection with imported picture films. The

Continued on page 5

Four Production Companies To Amalgamate

NEW HOLDING TRUST WITH £50,000 CAPITAL

FOUR production companies—M. and M. Productions, Metropolitan Productions, Inter-Continental, and Anglo Films—are to be combined under a new holding trust company with a capital of £50,000. The new company will take over on Friday next with offices at 130, George Street, Portman Square, W.1.

Harry S. Marks, director of M. and M. Productions, formed last November, will be executive producer of the four combined companies which will make everything from two-reelers to features.

It is understood that Harry Marks will produce a feature picture for each company in turn immediately the various subjects now in hand are completed by the individual mmebers of the amalgamation.

Negotiations are proceeding for studio space and accommodation, and is expected to be one within easy reach of the West End.

Immediately the main production scheme is under way a super-feature will take the floor, "The Man From Beyond," a 10,000-ft. subject based on Darby Compton's original for which a budget of £60,000 has been scheduled.

M. and M. Productions will start work early next month on the remaining five subjects of the series of "family" pictures, dealing with "The Grove," a typical suburban street. The first will be "32, The Grove," with Donald Calthrop, Winifred Evans, Helen Pollock, Aviel Astair and Simon Lack.

G.-B. INQUIRY DELAY

Question in the Commons

In the House of Commons on Tuesday, Vice-Admiral Taylor asked the President of the Board of Trade what was the reason for the delay in carrying out the investigations into the affairs of the Gaumont-British Corporation, and could he give an assurance that this would be instituted as soon as possible.

R. H. Cross, Parliamentary Secretary of the Board of Trade, said an inspector was appointed on January 31, 1939, to investigate the affairs of this company. The investigations were still proceeding.

Replying to a further question by Admiral Taylor, Mr. Cross said there were many reasons for the delay, amongst them being that on one occasion the parties themselves asked for a postponement pending a discussion between themselves.

There was also litigation on certain matters and other reasons.

Bristol Branch Frowns on Propaganda Films

APPEAL FOR C.E.A. SUPERVISION

AN opinion that the time was coming when the C.E.A. as an association should lay down a general rule not to show any film in support of a function which was to be held during the kinema hours of opening was expressed by George Blackburn, treasurer, at the Bristol C.E.A. meeting on Tuesday.

MUCH of the attention of the Bristol branch meeting on Tuesday—over which F. G. W. Chamberlain presided—was taken up by applications for the free showing of propaganda films and slides. It was agreed that the local A.R.P. picture "Bombs Over Bristol" should be shown again, but a request for the exhibition of the two St. John Ambulance Brigade films, which are 10 and 18 minutes respectively, was rejected not only on the grounds that they were too long but also kinemas were showing the Bristol film on the subject.

Another application turned down was for the Girl Guides Association, which wanted slides shown.

The Employees

A form of agreement with the employees, to cover the payment of wages during sick leave, was received from the association solicitor, Norman Hart, and the meeting decided that copies should be distributed to the branch membership.

A new district agreement with the N.A.T.K.E. was not ratified as the union's officials were asking for a modification of certain particular clauses. It was decided that the Negotiating Committee should meet the union to discuss the matter; the fixing of the date when the agreement was to come into force was deferred.

Continued on page 5

Television Spreading To Provinces

HINT OF CARDIFF STATION AT S. WALES C.E.A.

FURTHER indication of the possibility of television spreading to the provinces was forthcoming at the South Wales C.E.A. meeting, when F. Norman Wright, who is a member of the Television Committee of the General Council, said he understood that there were lines already laid down in a town not far from Cardiff.

There was also one at Birmingham which was to be used for rediffusion of television, but owing to the increased number of calls, this line had been taken in for telephoning.

Difficulties in transmission of television in the valleys of South Wales were also pointed out, but he thought that these would disappear very quickly.

Referring to the televising of certain events, F. Norman Wright stated that he believed that the Ostrers were paying as much as £250 per kinema for the Derby. It was suggested that this was not an economic payment.

There were two important points regarding television, went on Mr. Norman Wright. Firstly, there was the home set, the most dangerous competitor they had ever had. He cited one demonstration in London from which alone ten sets were sold.

Secondly, were they going to adapt television to the theatre which was really its proper home? It had been suggested that the cost was prohibitive. He suggested that

Continued on page 5

ROYAL VISIT TO U.S. IN COLOUR

Pathe to Film Tour in Dufaycolor

Arrangements have been perfected this week between Dufaycolor, Ltd., and Pathé Pictures, Ltd., for the production of special topical films of the visit of the King and Queen to Canada and the United States.

Cameramen who have had experience in shooting on Dufaycolor stock will follow Their Majesties' itinerary and dispatch negatives to this country for processing. The films will be available for screening in kinemas in this country within a fortnight of the event photographed.

It is probable also that Dufaycolor films will also be shot by American cameramen for release in America.

It is expected that between 200,000 and 300,000 ft. of Dufaycolor film will be shot during the visit.

A stimulus to the use of colour films for newsreels in the States is anticipated as a result of this enterprise, and the added demand for Dufaycolor film base, which is manufactured in this country, will give increased employment to workers in this country.

TUESDAY'S NIGHT SHOWS

Dark Victory

First National. American. 106 (*A*).
Directed by Edmund Goulding.
Featuring Bette Davis, George Brent and Geraldine Fitzgerald.

TRAGIC romantic melodrama of a wealthy, self-willed playgirl, sentenced by disease to early death, who lives, through love, a life-time in a few idyllic hours. Bette Davis plays the lead, and so magnificent is her portrayal that this alone invests it with greatness. There are other considerable assets.

Excellent general booking, a box-office masterpiece.

Blondie Meets the Boss

Columbia. American. 71 (*U*).
Directed by Frank Strayer. Featuring Penny Singleton, Arthur Lake and Larry Sims.

DOMESTIC comedy-drama, a bright and lively sequel to the popular and successful "Blondie" Story ingenious, team-work human, and atmosphere excellent.

Capital light booking for the masses and family.

A

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., APRIL 27 AND WED., MAY 3

Thursday

Torchy Runs for Mayor (*Warner*)

Phœnix Theatre.

Cast: Glenda Farrell, Barton MacLane, Tom Kennedy, John Miljan, Joe Downing, John Butler, Charles Richman. **Director:** Ray McCarey.

Glenda Farrell is once again seen as the live-wire girl reporter, Torchy Blane, while Barton MacLane is her dumb but daring policeman boy-friend, Steve MacBride. "Torchy Runs for Mayor" sees Torchy as a zealous campaigner against local graft and corruption, organised by the Mayor, Charles Richman, and a notorious racketeer, John Miljan, against whom she gets foolproof evidence. As her newspaper is blackmailed into not printing the story, Miss Farrell gets an independent printer to run it. It is the sensation she expected, and the printer is asked to run for Mayor. But Miljan's thugs kill him, and Miss Farrell is kidnapped on the eve of the Mayoral election, but is rescued by MacLane, who is made chief of the police upon Miss Farrell accepting the Mayoralty.

Women in the Wind (*Warner*)

Phœnix Theatre. **6.30 a.m.**

Cast: Kay Francis, William Gargan, Victor Jory, Maxie Rosenbloom, Sheila Bromley, Eddie Foy, Jun. **Director:** John Farrow.

Kay Francis is seen as a famous aviatrix, who has retired from flying to devote her life to the care of her brother, injured in an air crash. There is hope for his recovery if she can raise a large sum of money to pay a high-priced specialist. She knows she can get the money by winning a famous woman's air race. She reads about William Gargan, who has made a record-breaking flight around the world. Gargan is conceited and an easy victim of Kay's charms and wiles when she appeals to him to lend her his plane for the race.

Gargan's wife, played by Sheila Bromley, claims that her divorce is not legal, and demands that she be given his plane to fly in the race. Meanwhile Eddie Foy, in the rôle of Gargan's former mechanic, replaces his late boss as aviation's latest hero by breaking the Atlantic record while he thought that he was merely flying the Channel. Unknown to Kay, Gargan gets Foy to offer his plane to Kay for the race. After some thrilling adventures Kay wins the race, and then it develops that Gargan's divorce is legal—which leaves the way open for the couple, while the operation on Kay's brother is successful.

Glenda Farrell and Barton MacLane in a scene from TORCHY RUNS FOR MAYOR (Warner)

Friday

The Kid from Kokomo (*Warner*)

Phœnix Theatre. **3 p.m.**

Cast: Pat O'Brien, Joan Blondell, Maxie Rosenbloom, Mayne Morris, Sidney Toler, May Robson, Stanley Fields, Edward Brophy. **Director:** Lewis Seiler.

Because Maxie Rosenbloom accidentally wins a fight, his manager, Pat O'Brien, hastily leaves town with his girl-friend, Joan Blondell, as they have bet everything against their own man. In a sleepy village they come across a new White Hope, Wayne Morris, a burly farm boy. At first Morris refuses to sign O'Brien's contract because he does not want to leave the farm, hoping that his mother, who abandoned him there as a child, will return to claim him. O'Brien, however, passes off May Robson, a drink-loving old woman, as his mother, and Morris, satisfied, becomes a champion. But the old girl rapidly gets control of Morris's earnings. To offset this, O'Brien produces Stanley Fields, May Robson's old sweetheart, to expose the fake, but the old couple get together and claim that they are Morris's mother and father! There are further complications, but all is cleared up when the old couple actually do get married and their "son" marries his girl-friend.

Full Speed Ahead (*General Films*)

Cambridge Theatre. **3 p.m.**

Cast: Morland Graham, Michael Osler, Frederick Peisley, Dinah Sheridan, H. G. Stoker, Betty Shale. **Director:** Commander John Hunt, R.N.

With story and dialogue by Partimeus, the author of many famous naval tales, the film has for its central characters two brothers, who, on the death of their father, the most valuable foreman in a big shipbuilding yard, pledge themselves to "serve the machine" in his place.

The elder brother, John, joins the Navy as an engine-room artificer, hoping in ten years to get a commissioned rank so that he may drive the engines designed by his younger brother, Michael, who aspires to building the world's fastest destroyer.

After ten years John Elwood is appointed Lieutenant-Commander of the *Viking*, the latest type of destroyer, which has been designed by Michael Elwood.

It is a drama of coincidence in John Elwood's life which proves the destroyer's supremacy. The girl he loves and her father, Sir Robert Barrymore, Michael's employer, are cruising in a cargo boat when fire breaks out. An S O S is sent, and the *Viking* answers the call, covering the distance to the blazing ship in record time and saving the passengers and crew.

Made with the co-operation of the Admiralty and directed by Commander John Hunt, R.N., "Full Speed Ahead," boasts a quality and authenticity which should set a new standard in naval films.

Wuthering Heights (*United Artists*)

Cambridge Theatre. **8.30 p.m.**

Cast: Merle Oberon, Laurence Olivier, David Niven, Flora Robson, Geraldine Fitzgerald, Hugh Williams, Leo G. Carroll, Miles Mander. **Director:** William Wyler.

Samuel Goldwyn assembled what is virtually an all-British cast, for this screen version of the Emily Brontë classic, the script of which was written by Ben Hecht and Charles MacArthur.

The story of "Wuthering Heights" unfolds on the wild and desolate moors of Yorkshire. It is a tale of a high-spirited, quick-tempered, beautiful girl, who is loved by two men—one, half-gipsy and half-gentleman, the other rich and well born. Merle Oberon, playing Cathy, is desperately in love with Laurence Olivier, playing Heathcliff. But the glittering wealth and esteemed social position of Edgar Linton, portrayed by David Niven, leads the girl into an unhappy romance. The strange three-cornered love story is told with dramatic impact, sweeping romance and in terms of stark human emotions, mysteriously influenced by the desolate moors.

Monday

Flying Fifty-Five (*RKO-Radio*)

Cambridge Theatre. **8.30 p.m.**

Cast: Derrick de Marney, Nancy Burne, Marius Goring, John Warwick, Peter Gawthorne, D. A. Clarke Smith. **Director:** Reginald Denham.

This Admiral Films British production is based on the Edgar Wallace original with the main story of racing life. Because he has won a noted steeplechase while supposed to be working at his City office, Bill Urquhart is ordered by his father, a prominent financier, to leave home. He obtains a job as a stable hand, and his expert handling of Flying Fifty-Five, an unruly horse, wins the admiration of Stella Barrington, sister of the owner, who has plunged heavily on the horse.

Jacques Gregory, an unscrupulous stockbroker, attempts to blackmail Bill's father, his former partner, and failing, endeavours to prevent Bill from riding Flying Fifty Five by informing the police that the young man is responsible for a murder. Bill's eventual success in winning the race and the hand of Stella provides some of the highlights of this entertaining film.

Tuesday

Mystery Plane (*Pathe*)

Piccadilly Theatre. **3 p.m.**

Cast: John Trent, Milburn Stone, Marjorie Reynolds. **Director:** George Waggner.

Like all the "Tailspin Tommy" pictures to come, "Mystery Plane" is based on the famous cartoon strip by wartime aviator Hal Forrest. The introductory picture shows Tommy, first as a boy, loving aviation, and worshipping Captain Brandy Rand, former war ace, turned barnstormer, to the point of idolatry.

When Tommy (John Trent) has grown up and he and his pal Skeeter (Milburn Stone) and their girl, Betty Lou (Marjorie Reynolds) are demonstrating to the Army and Navy a new bombing device Tommy has invented, enemy spies watch the demonstration and later capture Tommy and Betty Lou and Skeeter to make them draw the plans for them. Then back into "Tailspin Tommy's" life comes Captain Brandy Rand in a dramatic fashion that adds poignancy and nobility to the thrilling climax that has the two men on opposing sides in a death battle.

Double Daring (*RKO-Radio*)

Cambridge Theatre. **3 p.m.**

Cast: Lee Tracy, Peggy Shannon, Virginia Weidler, Rita Le Roy, William Edmunds, Bradley Page, Jack Arnold, Ed Gargan, Edythe Elliott. **Director:** Lew Landers.

This romantic drama of circus life opens with Lee Tracy booking Peggy Shannon's lion-taming act which had previously been the feature of a rival circus. Virginia Weidler, the daughter of a trapeze artiste, who is killed during her act, at the risk of her own life foils the attempt of Jack Arnold and Ed Gargan to regain the lion act. Subsequently, invoking a State law against juvenile performers, they succeed in getting Virginia sent to a home, from which, after several unsuccessful efforts by Tracy to regain the child, she manages to escape.

Following an exciting sequence, during which a number of the lions are let loose, Tracy succeeds in duping the rival circus into signing papers which release for all time its hold on Miss Shannon.

Week-end Madness (*Renown*)

Grand National Private Theatre. **8 p.m.**

Cast: Valerie Hobson, Paul Harvey, G. P. Huntley, Jun., Dorothea Kent. **Director:** Charles Lamont.

Valerie Hobson plays the lead in "Week-end Madness," which has been adapted for the screen from the story "August Week-end," written and adapted for the screen by Faith Baldwin, the authoress of many movie hits, including "Blondie Johnson," "Love Before Breakfast" and "Wife *v.* Secretary." Her latest story has that sparkling intelligence characteristic of Miss Baldwin's treatment of modern love affairs.

In the story there are no fewer than six complicated love affairs at the week-end party which is the setting for the film. Paul Harvey, financier, is in love with Valerie Hobson. She, in turn, is in love with one of the "400," G. P. Huntley, Jun., but because he is too poor he keeps his love secret and promises to marry Harvey's daughter, Dorothea Kent.

The action proceeds quickly and excitingly. A jewel robbery, Harvey's fear of imprisonment for making fraudulent income tax returns and his fight with himself, whether he should desert his family or run away with Valerie Hobson make this an intriguing and amusing melodrama for all.

Women Won't Tell (*Renown*)

Grand National Private Theatre. **8 p.m.**

Cast: Sarah Padden, Otis Harlan, Gloria Shea, Larry Kent, Edmund Breese, Mae Busch, Walter Long. **Director:** Richard Thorpe.

In this very human melodrama the lead is taken by Sarah Padden, one of New York's leading actresses, whose amazing characterisation will undoubtedly take its place among such unforgettable character portrayals as Marie Dressler's Marta in "Anna Christie" and Louise Dressler's "Goose Woman." She brings tears to the eyes and laughs to the lips and a lump to the throat as Aggie Specks, a valiant old mountain character, who supports herself and the child she loves, April, by the sale of articles salvaged from the city refuse-heap over which she rules. Her indomitable spirit wins her the respect of her associates, but it cannot win her the love of the man who shares the secret of her past, the sour millionaire manufacturer Elias Morehouse.

The film tells how she forfeits her own good name to win ease and happiness and love for April and then sees a dread spectre arise out of the past to turn her life into a disastrous nightmare.

A scene from FLYING FIFTY-FIVE, featuring Derrick de Marney, Nancy Burne and Marius Goring. (RKO-Radio)

I Killed the Count (*Grand National*)

Cambridge Theatre. **8.45 p.m.**

Cast: Syd Walker, Ben Lyon, Terence de Marney, Barbara Blair, Athole Stewart, Antoinette Cellier. **Director:** Fred Zelnik.

"I Killed the Count," based on the popular stage success by Alec Coppel, is a Grafton Production, which tells of a prearranged murder in which three men arranged to draw lots to murder a certain Count Mattoni. When he is found dead the Detective-Inspector in charge of the case is embarrassed by three separate confessions. He does not know, of course, that this was part of the plan. When the real murderer confesses, the worthy detective does not believe the confession! Just as he is marching them all off to Scotland Yard the surprising final twist to the story is sprung, and the film ends on a comedy note.

The picture is perhaps best described as a comedy-thriller, for although dealing with a murder it is played for comedy.

Wednesday

Prison Train (*Grand National*)

Private Theatre. **11 a.m. and 3 p.m.**

Cast: Fred Keating, Linda Winters, Alexander Leftwich, Franklyn Farnum. **Director:** Gordon Wiles.

"Prison Train," an action drama of highly dramatic content, deals with the train which carries convicted men to the notorious prison at Alcatraz. Most of the action deals with the manner in which Alexander Leftwich, rival gangster, attempts to "get" Fred Keating, his enemy, as he is being carried on this train to serve a long term of imprisonment. He eventually succeeds, but not before an exciting chase, gun battles, and a breakaway on the part of the prisoners on the train. Linda Winters, as the gangster's daughter, supplies the romance, and Franklyn Farnum, famous old-time character actor, has an important rôle.

Swift Vengeance (*RKO-Radio*)

Cambridge Theatre. **3 p.m.**

Cast: Tim Holt, Virginia Weidler, Janet Shaw, Frank M. Thomas, Robert Kane, Monte Montague, Don Brody. **Director:** David Howard.

Tim Holt is a young policeman whose success in tracking criminals with the aid of his dog Ace incurs the jealousy of his colleagues who refuse to permit him to be accompanied on patrol by the animal. When, however, his best friend is suspected of being associated with a big fur robbery, Tim defies orders and with his dog sets out to track down the real criminals. The dog leads them to a roadhouse, where Tim and his girl friend, Janet Shaw, are captured. In a stirring climax, however, the police, aided by Virginia Weidler, catch the gang red-handed, and as the result of Ace's good work the use of trained police dogs is officially authorised.

Streets of New York (*Pathe*)

Cambridge Theatre. **8.30 p.m.**

Cast: Jackie Cooper, Martin Spellman, Dick Purcell, George Irving, Marjorie Reynolds. **Director:** William Nigh.

"Streets of New York" is the story of Jimmy Keenan, who believed in honesty. Jimmy supports himself and a little crippled boy by running a news-stand, goes to night school to study law, and is known as "the Abe Lincoln of 10th Avenue." But Jimmy's big brother is Public Enemy No. 1—a New York racketeer that the police can't catch red-handed. Although "Tap" Keenan wants to help his brother, the boy won't take a cent of "blood money." The clash between these two codes of conduct and Jimmy's efforts to inspire his little pal "Gimpy" with a belief in right and good behaviour form the major themes of "Streets of New York." In a thrilling climax, as "Tap" Keenan goes into hiding for killing a man, and Jimmy aids the law, both these problems are solved.

Jackie Cooper is excellent as Jimmy Keenan, and sharing the acting honours is Martin Spellman as "Gimpy." Dick Purcell is outstanding as Jimmy's racketeer brother.

NEW PRODUCT ANALYSED

DRAMA

Torchy Runs for Mayor
Women in the Wind
Full Speed Ahead
Wuthering Heights
Mystery Plane
I Killed the Count
Prison Train
Streets of New York
Swift Vengeance
Double Daring
Flying Fifty-Five
Women Won't Tell

COMEDY DRAMA

The Kid from Kokomo
Week-end Madness

SAMUEL GOLDWYN

PRESENTS

Wuthering Heights

CO-STARRING

MERLE OBERON • LAURENCE OLIVIER • DAVID NIVEN

with

FLORA ROBSON • DONALD CRISP • GERALDINE FITZGERALD

Directed by WILLIAM WYLER • Distributed by UNITED ARTISTS

LONDON TRADE SHOW • CAMBRIDGE THEATRE • FRIDAY, APRIL 28th, at 8.30 p.m.

Preceded by Walt Disney's Mickey Mouse Cartoon "THE WORM TURNS"

"I Killed the Count"

"I Killed the Count"

"I Killed the Count"

"DETECTIVE INSPECTOR DAVIDSON asks "What would you do, Chums"?

Syd WALKER
Ben LYON

"I Killed the Count"

WITH

TERENCE DE MARNEY BARBARA BLAIR
ANTOINETTE CELLIER ATHOLE STEWART

TRADE SHOW
CAMBRIDGE THEATRE
TUES. MAY 2nd 8·45 P.M

N. WESTERN DISCUSSES C.E.A. LETTER ON A.R.P.

Questions on Position of Operators Under National Scheme

J. R. DOVENER'S TRIBUTE TO COUN. MEARS

W. J. SPEAKMAN, who presided at Friday's meeting of the North-Western Branch, announced at the outset that several items of business were of a "hush-hush" character. Arising from the report of the General Council meeting, J. R. Dovener took the opportunity of thanking those who gave him their votes and interest in the recent election for the Vice-President. He was only sorry for the sake of the branch he was not successful.

"I thank not only members of this branch, but exhibitors throughout the country for their confidence. It was a very sporting contest, Councillor Mears has said some very nice things about me. I assure him, however, that personally I enjoyed the fight. Although we have not been successful, we have nothing of which to be ashamed."

Some discussion took place on A.R.P. matters, and it was decided to appoint a local committee composed of the delegates (excepting J. R. Dovener, who had special reasons for asking to be excused) with powers to co-opt and to act. P. M. Hanmer was appointed convener.

"Don't Talk Panic"

A letter was received from the General Secretary who wrote he had ascertained from the Ministry of Labour the exact position in regard to operators in the national service campaign. As stated in the schedule of reserved occupations, the projectionist, if he was a qualified electrician, could claim exemption with no age restriction.

If he was not a qualified electrician he was outside the scope of reserved occupations. There was, at present, no intention of discussing this occupation with a view to its inclusion in the revised schedule.

H. E. RADAM suggested the importance of preparations being made for the training of projectionists should emergency conditions arise. "The less we talk about panic the better it will be. In my opinion, the best safeguard is to have a key man in each theatre."

Television

R. P. RUTHERFORD gave a report of the proceedings of the Television Committee, which had had three meetings. The majority of the work so far concerned conditions in the south of England. Two aspects of television were engaging attention: (1) In kinemas; (2) by means of home sets which, they were told, were being turned out at the rate of 400 per week.

"We have had consultations with the K.R.S. and they see eye to eye with us on practically all points. A further meeting with the K.R.S. is pending, but as I have said, no further progress will be made until after the interview with the P.M.G." Whatever conditions were now being experienced in the south of England must sooner or later be repeated in the north.

Question of Representation

Recently, North-Western Branch made application to the Liverpool National Service Committee for representation on local committees. A reply was now received intimating that the constitution of the committee did not provide for representation of individual Trade associations, but so far as the Liverpool Committee was concerned there was already the full complement of members.

Service Agreements

Payment of wages during sickness was next discussed, Norman Hart having submitted the draft of a service agreement.

G. DUDLEY WEST (secretary) also presented for the information of members a form of draft service agreement which had been adopted by another Trade association in simpler form and providing for the signatures of all members of the staff to the one document.

There was a proposal that the secretary should endeavour to combine the two, but Mr. West explained that was more the job of a lawyer.

H. E. RADAM asked whether it was possible to enter into an "omnibus agreement" with the whole of the staff. Was it not likely that if there were changes in personnel the agreement would become invalid?

Another question was whether service agreements should be signed by persons under the age of 21.

The CHAIRMAN: No.

Ald. TROUNSON advised that persons under the age of 21 should be employed subject to one week's notice. P. M. HANMER also stressed that service agreements were not binding on persons under the age of 21.

Finally, it was agreed, on the proposition of Ald. E. TROUNSON, that the service agreement submitted by Norman Hart should be printed and circulated.

Free Film Shows

Complaints of the showing of advertising films of entertainment quality in halls not adapted, from the standpoint of public safety, for such purposes, was the subject of a report by a member who visited one such place. When the complaint was originally made it was agreed that a letter should be sent to the Chief Constable of Lancashire calling for information.

The Chief Constable now replied that the films shown were of the non-flam. variety, and on the occasion of a recent show in connection with a gas undertaking the films had a 20 minutes' run, and there was no charge for admission. The conditions of the Cinematograph Act, 1909, did not apply.

The member who visited the hall stated it occupied the upper floor of a building, had loose chairs, and only two exits. If there were a panic the consequences might be terrible. During the showing of the film gas radiators and cookers were in action; the temperature of the hall was "terrific." Personally, he was glad when the chance came for him to take off his jacket and waistcoat.

The projector at the back of the hall was wired from the stage, the leads being held loosely to the walls of the building. They were anything but secure. Screw tubing was not used for the carrying of the electric wiring.

Good Work at Birmingham

Relevant to this, attention was called to the good work done by the Birmingham branch, which had made approaches to the local justices, after having made a thorough investigation of public halls and baths buildings, where occasional showings of advertising films were made.

P. M. HANMER

This report showed many unsatisfactory conditions, and was submitted to the magistrates, who took such a serious view of the situation that they insisted upon the tightening-up of the regulations. It was not thought that any more free shows would be given in Birmingham unless at halls eminently suitable for the purpose.

The Birmingham report was loaned to the exhibitor who is handling the local case.

Redundancy

The Branch was invited to interest itself in a case where it was proposed to put up a new theatre. Local licensees had held a meeting, and had decided upon a certain line of action. The branch was asked to give moral support.

P. M. HANMER pointed out the branch had a Redundancy Committee, which ought to have the opportunity of investigating the facts before they came before the branch for decision.

Two resolutions were moved. (1) That the matter be adjourned *sine die*, and (2) the circumstances be reported to the Redundancy Committee. The latter course was taken.

Poster Advertising

R. P. RUTHERFORD mentioned that the whole of the 90 members of the Birmingham branch had agreed not to put out poster advertising, either as pictorials or letterpress on the hoardings, except quad crowns. He understood this agreement had been in operation for six weeks and was working satisfactorily. Birmingham exhibitors reckoned this venture would save them thousands of pounds per annum.

Asked the reasons why Birmingham had embarked on this scheme, Mr. Rutherford stated exhibitors felt that competitive poster advertising was considered to be wasteful and not productive of anticipated results.

P. M. HANMER suggested it was rather premature to claim that the curtailment of poster advertising was successful. It would not be known yet whether or not it paid Birmingham exhibitors to control their posters.

The CHAIRMAN promised to try to get more information on the subject.

"Variety" Turns

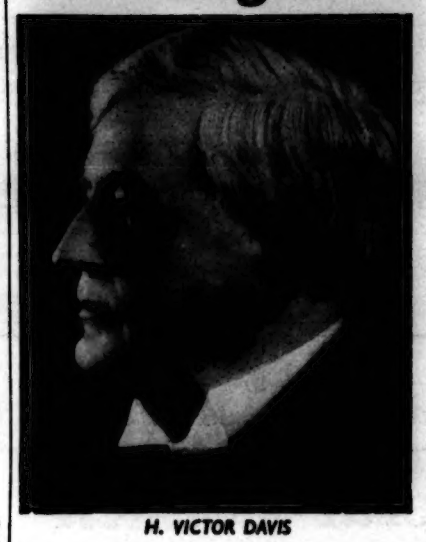
T. WILLIAMSON called attention to the "ridiculous" conditions attached to licences permitting the presentation of variety at kinemas. According to Clause 4 of the Liverpool licence, the number of artistes must not exceed eight at any one performance, nor might more than four appear on the stage at any one time. He was connected with a theatre which had 12 modern dressing-rooms, each with running hot and cold water. The stage at his theatre was large enough for 30 performers, yet the magistrates imposed these restrictions.

R. P. RUTHERFORD remarked that if the theatre had a fire curtain, then no doubt the magistrates would grant a full licence. In the absence of a fire curtain, however, the restriction was always imposed.

When one member remarked that the restriction to four performers applied only when they wore costume and that otherwise eight artistes could appear simultaneously.

Mr. WILLIAMSON asked: "What is the difference between having artistes in evening dress and in costume? Both classes of attire would burn just the same." He was advised to make application to the local justices for alteration in the terms of his licence.

Approach to Circuits on Managers' Long Hours



H. VICTOR DAVIS

LABOUR MINISTER WRITES TO PANTON ST.

S. Wales Report

DISCRETION was the watchword at the monthly meeting of the South Wales and Mon. Branch of the C.E.A., held at Cardiff on Friday, F. Norman Wright, Newport, presiding, when it was decided that no publicity should be given to certain important matters referred to in the General Council report.

At the outset H. VICTOR DAVIS, referring to the election of H. P. E. Mears as vice-president, said that 3,000 votes were recorded; he did not remember such a large poll before.

An important matter raised concerned the application of various authorities for a share of the takings from kinemas that opened on Good Friday. The General Council was determined that this thing should not grow, and it transpired during the discussion that a similar attempt was made in Plymouth 20 years ago. Counsel's opinion was sought and he advised that the authorities had no power whatever to ask for money because kinemas opened on Good Friday.

Managers' Hours

The Minister of Labour, went on Mr. Davis, sent a rather strong letter to headquarters saying he had received many complaints of the long hours worked by a number of kinema managers. It was inferred that the managers in question were employed in the big kinemas in the circuits where they had onerous conditions and stringent regulations.

A small committee was set up to interview staff men on the circuits and bring before them the letter, and to point out the justice of modifying these conditions.

Government Slides

It was agreed for kinemas to put on any slides which the military authorities may request regarding Government matters, but exhibitors were advised to insist on applications coming from officers with authority, because a member in the North of England had been the victim of a hoax.

Interposing, a member of the branch asked if requests were being made to exhibitors in other parts of the country to allow meetings to be held at their kinemas with regard to the Government's appeal for A.R.P. recruits, as he had been approached by the Ministry of Labour on the matter. He also wanted to know if they were responsible for any expense incurred.

H. VICTOR DAVIS: Yes, you should make that a condition.

Projectionists' Guild

Continuing, Mr. Davis said that the Guild of Projectionists had asked for official recognition by the General Council. He did not think there was any Court of the Guild in South Wales and therefore the branch was not affected.

Labour

Dealing with correspondence, the SECRETARY (W. J. Fooks) said letters had been received stating that negotiations were proceeding with the N.A.T.K.E. in Monmouthshire and in the Bridgend district.

Norman Hart (the association's solicitor) had also sent a reply to a questionnaire regarding a clause in an agreement with the N.A.T.K.E. dealing with payment to employees who were home-sick. Mr. Hart said he thought the clause was all right because all that was to be done was to give sympathetic consideration on the question of the payment of wages.

Our Own

A communication was also received from R. C. O. Viveash (secretary of the C.T.B.F.), declaring that the "Glebelands" Garden Party would this year be held on June 10. The necessary arrangements could be made, the letter added, for the Cardiff party which attended the function last year.

The Branch Dinner

It was unanimously decided, on the motion of W. SMITH (Mountain Ash) that the president of the association, who, with the secretary, had promised to attend the branch's dinner and dance on May 4, should invest F. Norman Wright (the chairman of the branch) with his badge of office. This is the first time in the history of the branch that an insignia has been given to the chairman, and at the same function past chairmen will be presented with silver tankards.

N. Western Meeting

Continued

NORTH WALES REPORT ON FREE GIFTS

Quarterly Agenda

North Wales section of the North-Western C.E.A. held their quarterly meeting at Llandudno yesterday (Wednesday, April 26).

Amongst the items on the agenda were: Delegates' reports of general council meetings and the annual meeting, held in London; letter from E. H. James *re* concessions at Rhyl kinemas; and report *re* discontinuance of free gifts at the Arcadia, Colwyn Bay. After the meeting members were entertained to tea by Councillor J. E. Payne at the Corner House Café, Llandudno.

RAID ON BRISTOL KINEMA

The Kingsway Cinema, Bristol, was broken into the other night and £4 14s. taken from the office. No attempt had been made on the safe, which contained the day's takings.

As a sequel, Richard Bird (33) made an appearance at Bristol Police Court the following morning charged with breaking and entering the house, and was remanded until Friday.

Why Was "Professor Mamlock" Banned?

BRANCH INTEREST IN CONTROVERSY OVER RUSSIAN FILM

H. E. RADAM, at last Friday's meeting of the North Western Branch, referred to the film "Professor Mamlock," which was shown to the London Film Society two or three weeks ago, and had received unanimous eulogy from the lay Press. Even the radio critics said this was a film which the public ought to see, but it had not received the certificate of the British Board of Film Censors.

Up to now the censor had used his authority to prevent the showing of films which offended good taste, but, as far as he could understand, "Professor Mamlock" did not come within the category of offensive films. He could only express his amazement at the attitude of the film censor. Inquiries ought to be made into the situation.

The CHAIRMAN: Do you know on what grounds the film has not been passed?

H. E. RADAM: Only that it is not in the public interest.

Subsequently another speaker said the film had been made in Russia, and it was the only Russian film which had obtained a complete release throughout U.S.A. It dealt with early "Nazi atrocities." This was the first time the Hays office had given a Russian film its blessing.

The duty of the censor was to decide whether a film would hurt the susceptibilities of people. It was questioned whether the censor was justified in withholding his certificate from "Professor Mamlock."

R. P. RUTHERFORD commented it was dangerous to intervene in regard to films which have political tendencies. Evidently the censor had some reason unknown to exhibitors in general for withholding the certificate. In Mr. Rutherford's opinion it would be dangerous for the branch to pass a resolution until it had more information.

G. PRINCE: Are we not making a mistake in discussing this matter in view of the fact that we have not seen the film and are simply talking about something which has appeared in the Press?

A resolution calling for information on why the film had not passed the censor was defeated.

EMPIRE, NUNEATON, TO PRESENT VARIETY

Ellerman Circuit Takes Over

The Ellerman variety circuit has now taken over the A.B.C. Empire kinema at Nuneaton, and are to open it as a variety house in about three weeks' time.

Recently Messrs. Ellerman (father and son) have been looking after their interests at the Regal, Southend, formerly a kinema in the Mistlin circuit. They have now handed over the management of the house to Gerald Curran, who returns to Southend after several years in the Midlands. Several years ago he acted as stage manager at the same house when it was the Ambassadors Theatre, and the home of the Southend Repertory Co.

C

Johnny Weismuller and Maureen O'Sullivan in TARZAN IN EXILE, a forthcoming M-G-M picture

C.E.A. General Council Meeting

REPORT ON SERVICE CHARGES

MOST of the time of last week's meeting of the C.E.A. General Council was occupied by discussions on A.R.P. and emergency precautions; these subjects, it was agreed, were not for general publication at present. A graceful speech by J. R. Dovener proposing the name of Coun. Harry Mears for Vice-President was a feature of the meeting, over which E. J. Hinge presided.

The PRESIDENT's first duty was to remind the Council that since they met last another respected member had passed away, Fawley Judge, of Hull. "Those who knew him very well knew what a lovable old fellow he was," said Mr. Hinge, "and through the work he did in the General Council, especially on committees, and in his own branch he was a useful member of this Association. I feel sure you will want to unite with me in expressing our sympathy to the relatives and to the members of the Hull branch on his passing."

The delegates stood as a token of respect.

Vice-Presidency

The PRESIDENT: "At our annual meeting there was a dead-heat for the vice-presidency which necessitated a new ballot. This was done, and the result announced is: Coun. H. P. E. Mears, 1,504 votes; J. R. Dovener, 1,495 votes, a majority of 99 for Coun. Mears.

"In accordance with rule, the ballot alone is not sufficient. In the circumstances it devolves upon this General Council to fill the vacancy and it is necessary for someone to nominate the new vice-president."

J. R. DOVENER: "It gives me great pleasure to propose that Coun. Mears be elected vice-president. In doing so I sincerely hope that the president has not established a precedent of my rising to make my annual speech! Congratulations to Coun. Mears upon his election, he has certainly proved to be the better man. When the previous vote of 1,313 was announced, several people asked me who was going to be the unlucky number, and I am still wondering who is going to be the unlucky one, bearing in mind the international situation and present Trade problems.

"There is no reason why it should not have been such a friendly election; we are both on the same side and both fighting the same battle for exhibitors and anxious to put up as good a fight as we can, so I do not see why we should be opposed to each other in that direction.

"I want to thank all the people who supported me, and particularly my own branch for their compliment in putting me forward and I am only sorry that I have rather let them down. I did say in Scotland that whoever lost would be able to do so with a smile, and I hope I have."

COUN. F. J. SPICKERNELL seconded Coun. Mears' nomination. Coun. Mears was the chairman of the Portsmouth branch, which had sent his name up for the vice-presidency. He also congratulated the loser on his sporting speech and thought it augured well for his future occupancy of the chair.

Coun. Mears' nomination was agreed unanimously.

COUN. MEARS: Mr. President and Delegates—I should be an egotist if I did not say I was delighted to be elected. It has been a clean and good scrap, the contest was honourable from start to finish. Mr. Dovener has given me what we expect and like to see, a tight tussle to get through.

The first ballot resulted in a dead-heat and I can tell you after that was published I could see I had no easy opponent and did my utmost to get a few votes more here and there and have been lucky to achieve that. I should like to thank everybody who voted for me and against me for promoting this contest. It is only by taking interest in this Association and its affairs that we get the offices filled by the people we wish.

Mr. Dovener has to-day crowned his glorious scrap with me by showing further his good will and generosity by proposing my election to the chair.

Ald. R. W. Wheeldon

The PRESIDENT stated that he had a pleasant duty to perform in welcoming back to the General Council Ald. R. W. Wheeldon, of the Hull branch. He did not think he needed much introduction to the majority of delegates, who were delighted to have him with them again.

ALD. WHEELDON thanked the president for his welcome.

Committee Reports

The Legal, Finance and Parliamentary and the General Purposes Committees' reports, dealing with "bank nights," the possibilities of an entertainment tax remission campaign, and the exhibition of a newsreel in a London hotel, were dealt with in the KINE. in its issue of April 20.

The report of the Television Committee was received and adopted. This also we presented in detail last week.

Western Electric Charges

A report on the subject of Western Electric charges was submitted, discussed and accepted. In view of an agreement reached with W.E. that a simultaneous agreed announcement should be made, publication of the particulars of the negotiations was postponed for the time being.

A large amount of the meeting was taken up with discussion of various A.R.P. and emergency precautions, of which no report is being published.

Next Meeting

The next meeting was arranged for Wednesday, May 10, in London.

COUN. H. P. E. MEARS THANKS

Fine Sportsmanship of J. R. Dovener

WOULD like to take an early opportunity of thanking not only all the members who supported me during the vice-presidential election, but all those who voted.

The size of the vote on the second ballot shows what can be done when members take a real interest in the affairs of the association and in the selection of their officers.

May I express the hope that this is an augury for the future interest which will be taken by more and more members in the choice of the officers upon whom so much of the association's work necessarily falls?

I should not be doing justice if I did not thank Mr. J. R. Dovener for a clean and hearty fight. I could not have had a finer opponent, and the way in which he spoke at the General Council is further evidence of his fine sportsmanship.

I would like to end by assuring all members that I will fully respect the confidence they have shown in me by electing me vice-president and that I will give of my best at all times in their interests.

H. P. E. MEARS.

FORMBY OPENS KINEMA CLUB AT LIVERPOOL

Over 1,000 Members Enrolled at Tatler

Tatler News Theatre, Liverpool, of which K. B. Hann is manager, has formed a kinema club, which was inaugurated by George Formby last week. Over 1,000 members have been enrolled.

The first public meeting will be held on Sunday, May 7, when the committee will be appointed. It is probable that committee meetings will be held monthly and general meetings quarterly, for the purpose of discussing the types of programmes presented at the Tatler.

NEW SUSSEX MOVE TO STOP FREE SHOWS

Contact with Promoters of Programmes

URGENCY OF IMMEDIATE ACTION

THE necessity for determined action by the C.E.A. to put a stop to the unfair competition of free shows, the numbers of which (it was reported) are steadily on the increase, was urged at the monthly meeting of the Sussex Branch, held at the Regent, Brighton, last week.

Dan Benjamin presided over a smaller attendance than usual owing to the meeting of the General Council being fixed for the same day.

At the outset of the meeting the CHAIRMAN gave a cordial welcome to C. Worley, who has become general manager of the Odeon, West Street, Brighton, in succession to Dennis Abell (whose departure for Bournemouth has already been reported in the KINE.).

The chairman's welcome was endorsed by P. G. LUNDY, who had known Mr. Worley for many years.

Congratulations

The success of Coun. Mears by 99 votes in the second ballot for the C.E.A. vice-presidency was reported to the members by Dan Benjamin, who said that, as chairman of the branch, he had sent Coun. Mears the following telegram:—

The Sussex branch congratulates you on your election as vice-president. With a South Coast exhibitor ultimately at the head of affairs the Trade should have no further worries!

Gratification was expressed at the success of Coun. Mears, who was the candidate officially supported by the Sussex branch, and Mr. Benjamin's action was unanimously endorsed.

Local Help for C.T.B.F.

The SECRETARY (Arthur Daniels) read a letter from the C.T.B.F. secretary (Mr. Viveash) welcoming the formation of a joint sub-committee from the Portsmouth and Sussex branches to further the work and administration of the fund.

"I am sure," wrote Mr. Viveash, "that the formation of this committee will prove an advantage in very many ways. Any cases brought to our notice in which members in your area are concerned will receive very careful consideration."

Balanced Budget

The finance report presented by the SECRETARY showed the very satisfactory position of good credit balances on both investment and current accounts, and was unanimously adopted.

Anti-Bank Night

The General Council minutes of the previous meeting were reported upon by HERBERT SHANLY (branch delegate) in response to whose inquiry it was ascertained that so far there has been no suggestion of introducing in the Sussex area the "bank night" stunt similar to that recently introduced in America.

The general feeling of the members was that the "bank night" was not in the general interests of the exhibitors, as it was likely to lead to many difficulties.

A County Match

Arrangements were discussed for the holding of the joint annual outing with the Portsmouth branch, and Tuesday, June 13, was suggested as the date.

Sussex are the hosts this year, and it was generally agreed that no better arrangements could be made than that it be held again at Littlehampton, with the Beach Hotel as headquarters.

Arthur Daniels, who is secretary to both the Sussex and Portsmouth branches, was authorised to go ahead with the arrangements in conjunction with the Sussex chairman, and Reginald Briggs agreed to undertake the arrangements for the inter-branch cricket match which is always a feature of these outings.

National Service

DAN BENJAMIN brought to the notice of members a suggestion of the publicity of the sub-committee of the National Service Committee for Brighton—of which he is a member—that a special emblem, blocks of which had been prepared, might be inserted in the monthly programmes of the kinemas.

Several members agreed to insert these National Service emblems, and Mr. Benjamin agreed to arrange for the distribution of blocks required.

Free Shows

The remainder of the meeting was devoted to the main topic of free shows which, it was shown, are still causing considerable difficulty to exhibitors in various parts of Sussex.

HERBERT SHANLY pointed to the unfairness of a position that allowed outsiders to give away the exhibitors' business in order to encourage people to try the goods they had to sell. He wondered what would happen if these people tried to give away cabbages or carrots against the greengrocers, and pointed out that if this sort of thing developed people would soon not have to pay for anything!

Something had to be done to stop the menace of these free shows, continued Mr. Shanly. There had been cases in which the films used had been those issued to exhibitors through the usual channels. When these films became old, he understood that the rights in them were sold, and copies made on 16 mm. for exhibition in this reduced form.

"One spike in the gun," said Mr. Shanly, "would be that, if ever a film were sold outright, a stipulation should be made that it must not be used for free shows."

Members agreed that such a stipulation would be in the interests of renters as well as exhibitors, and DAN BENJAMIN said that he felt strongly that there should be a clause inserted in the standard contract, or an approach made to the renters, to put a stop to the great number of free shows now being held.

The SECRETARY said that it had been previously understood that negotiations were proceeding between the C.E.A. and a Government department with a view to securing the licensing of free shows.

DAN BENJAMIN said that this really meant in effect a licence for non-flam. films. This would not necessarily stop free shows, but it would restrict them.

MR. SHANLY said that the need was for immediate action; he had no sympathy with those people who simply said: "You can't do this" or "You can't do that." "I object to other people interfering in our business," added Mr. Shanly, "and I say that we have got to do something right away."

C. A. MAGUIRE said that there had never been a report on how the public reacted to these free shows on 16 mm. film. "I can't imagine the public saying they had seen a good show."

R. H. AINSWORTH recalled that it had been suggested that shows of the type to which exhibitors were objecting might be held at the regular kinemas during the morning.

Finally, on the suggestion of Mr. SHANLY, it was unanimously agreed that the General Council be asked to write letters of protest to the actual firms promoting these free shows, pointing out the unfairness of the competition that they offer to the regular halls.

George Raft and Ellen Drew in THE LADY'S FROM KENTUCKY (Paramount), which opens at the Plaza to-morrow

BIG ALTERATIONS AT BOURNEMOUTH

Southbourne Palladium Closing for Two Weeks

The Palladium, Southbourne, one of the oldest kinemas in Bournemouth, is closing shortly for a fortnight in order that important structural and other alterations may be rushed through in time for the commencement of the summer season.

These alterations will include the entire rewiring and new fittings. The most modern B.T.-H. equipment and loud speakers are to be introduced, and a sound chamber is to be placed at the back of the screen. It has also been decided to raise the screen, and to introduce a slope in the floor.

New carpets and improved seating are other important features, while special attention is to be paid to the lighting, which will be of a greatly improved character, and the vestibule and front are to be remodelled.

In connection with this important reconstruction scheme, A. Phillips, director, has appointed David Evans to be the new resident manager. Mr. Evans, who comes from the Lyric, Hammersmith, has had seventeen years' technical and managerial experience, and will thus be able to supervise the whole of the electrical work and give expert advice in other important directions. On behalf of Mr. Phillips he is arranging to engage local labour wherever possible.

ALL'S WELL AT EXETER

Exeter Watch Committee reports that the whole of the public buildings in the city holding stage play, kinematograph or music and dancing licences, have been duly inspected during the past quarter, and no cause for police complaint has been found.

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C.E.A. General Council Meeting

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THE necessity for determined action by the C.E.A. to put a stop to the unfair competition of free shows, the numbers of which (it was reported) are steadily on the increase, was urged at the monthly meeting of the Sussex Branch, held at the Regent, Brighton, last week.

Dan Benjamin presided over a smaller attendance than usual owing to the meeting of the General Council being fixed for the same day.

At the outset of the meeting the CHAIRMAN gave a cordial welcome to C. Worley, who has become general manager of the Odeon, West Street, Brighton, in succession to Dennis Abell (whose departure for Bournemouth has already been reported in the KINE.).

The chairman's welcome was endorsed by P. G. LUNDY, who said he knew Mr. Worley for many years.

Congratulations

The success of Coun. Mears by 99 votes in the second ballot for the C.E.A. vice-presidency was reported to the members by Dan Benjamin, who said that, as chairman of the branch, he had sent Coun. Mears the following telegram:

The Sussex branch congratulates you on your election as vice-president. With a South Coast exhibitor ultimately at the head of affairs the Trade should have no further worries!

Gratification was expressed at the success of Coun. Mears, who was the candidate officially supported by the Sussex branch, and Mr. Benjamin's action was unanimously endorsed.

Local Help for C.T.B.F.

The SECRETARY (Arthur Daniels) read a letter from the C.T.B.F. secretary (Mr. Vincent) welcoming the formation of a joint sub-committee from the Portsmouth and Sussex branches to further the work and administration of the fund.

"I am sure," wrote Mr. Vincent, "that the formation of this committee will prove an advantage in very many ways. Any cases brought to our notice in which members in your area are concerned will receive very careful consideration."

Balanced Budget

The finance report presented by the SECRETARY showed the very satisfactory position of good credit balances on both investment and current accounts, and was unanimously adopted.

Anti-Bank Night

The General Council minutes of the previous meeting were reported upon by HERBERT SHANLY (Granada) delegate in response to whose inquiries it was ascertained that so far there has been no suggestion of introducing in the Sussex area the "bank night" stunt similar to that recently introduced in America.

The general feeling of the members was that the "bonus night" was not in the general interests of the exhibitors, as it was likely to lead to many difficulties.

A County Match

Arrangements were discussed for the holding of the joint annual outing with the Portsmouth branch, and Tuesday, June 13, was suggested as a date.

Sussex are the hosts this year, and it was generally agreed that no better arrangements could be made than that it be held again at Littlehampton, with the Beach Hotel as headquarters.

Arthur Daniels, who is secretary to both the Sussex and Portsmouth branches, was authorised to go ahead with the arrangements in conjunction with the Sussex chairman, and Reginald Briggs agreed to undertake the arrangements for the inter-branch cricket match, which is always a feature of these outings.

National Service

DAN BENJAMIN brought to the notice of members a suggestion of the publicity of the sub-committee of the National Service Committee for Brighton of which he is a member that a special emblem, blocks of which had been prepared, might be inserted in the monthly programmes of the cinemas.

Several members agreed to insert these National Service emblems, and Mr. Benjamin agreed to arrange for the distribution of blocks required.

Free Shows

The remainder of the meeting was devoted to the main topic of free shows which, it was stated, are still causing considerable numbers of exhibitors in various parts of Sussex.

HERBERT SHANLY pointed to the unfairness of a position that allowed outsiders to give away the exhibitors' business in order to encourage people to try the goods they had to sell. He wondered what would happen if these people tried to give away cabbages or carrots against the greengrocers, and pointed out that if this sort of thing developed people would soon not have to pay for anything!

Something had to be done to stop the menace of these free shows, continued Mr. Shanly. There had been cases in which the films used had been those issued to exhibitors through the usual channels. When these films became old, he understood that the rights in them were sold, and copies made on 16 mm. for exhibition in this reduced form.

"One spike in the gun," said Mr. Shanly, "would be that, if ever a film were sold outright, a stipulation should be made that it must not be used for free shows."

Members agreed that such a stipulation would be in the interests of renters as well as exhibitors, and DAN BENJAMIN said that he felt strongly that there should be a clause inserted in the standard contract, or an approach made to the renters, to put a stop to the great number of free shows now being held.

The SECRETARY said that it had been previously understood that negotiations were proceeding between the C.E.A. and a Government department with a view to securing the licensing of free shows.

DAN BENJAMIN said that this really would not in effect a licence for non-flam. films. This would not necessarily stop free shows, but it would restrict them.

MR. SHANLY said that the need was for immediate action; he had no sympathy with those people who simply said: "You can't do this" or "You can't do that." "I object to other people interfering in our business," added Mr. Shanly, "and I say that we have got to do something right away."

C. A. MAGUIRE said that there had never been a report on how the public reacted to these free shows on 16 mm. film. "I can't imagine the public saying they had seen a good show."

R. H. AINSWORTH recalled that it had been suggested that shows of the type to which exhibitors were objecting might be held at the regular kinemas during the morning.

Finally, on the suggestion of Mr. SHANLY, it was unanimously agreed that the General Council be asked to write letters of protest to the actual firms promoting these free shows, pointing out the unfairness of the competition that they offer to the regular halls.

George Raft and Ellen Drew in THE LADY'S FROM KENTUCKY (Paramount), which opens at the Plaza to-morrow

BIG ALTERATIONS AT BOURNEMOUTH

Southbourne Palladium Closing for Two Weeks

The Palladium, Southbourne, one of the oldest kinemas in Bournemouth, is closing shortly for a fortnight in order that important structural and other alterations may be carried through in time for the commencement of the summer season.

These alterations will include the entire new stage and dressing rooms. The most modern R.C.A. equipment and loud-speakers are to be installed, and a sound chamber is to be placed at the back of the screen. It has also been decided to raise the screen, and to lower the floor.

New [illegible] and improved seating [illegible] are to be used in the lighting, which is to be of a [illegible] character, and [illegible] are to be remodelled.

[illegible] Mr. A. Perkins, director, has appointed DAN LEACH to be the C.E.A. representative. Mr. Evans, who comes from the Lyric, Hammersmith, has had seventeen years' technical and managerial experience, and will [illegible] to supervise the whole of the electrical work and give expert advice [illegible] important sections. On behalf of Mr. Perkins [illegible] are negotiating to engage local [illegible] personnel.

ALL'S WELL AT EXETER

Exeter Watch Committee reports that the [illegible] buildings in the city [illegible] kinematograph purposes [illegible] have been [illegible] during the past quarter, and [illegible] to be completed [illegible]

Lee TRACY

IN

DOUBLE DARING

WITH

VIRGINIA WEIDLER

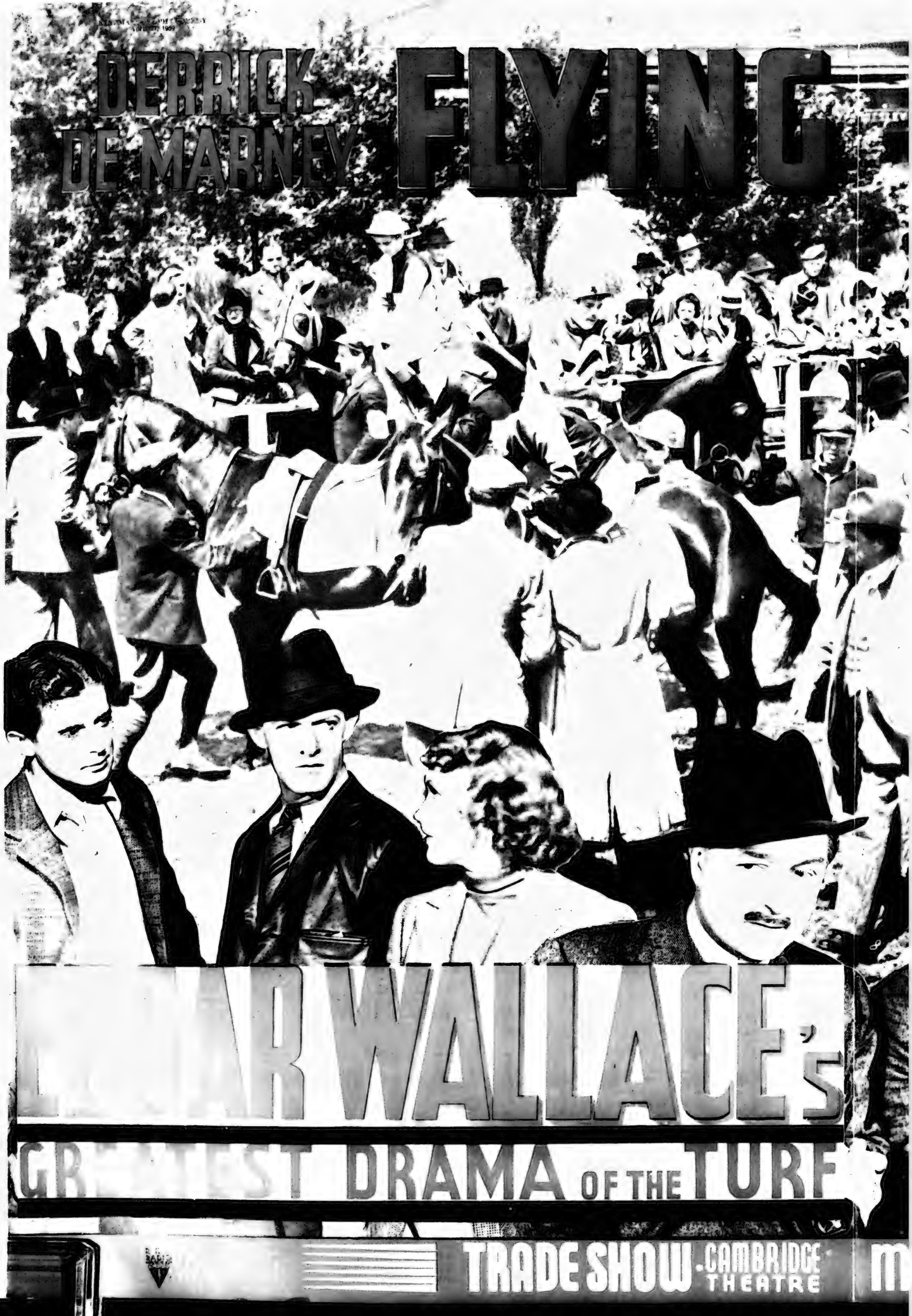
PEGGY SHANNON

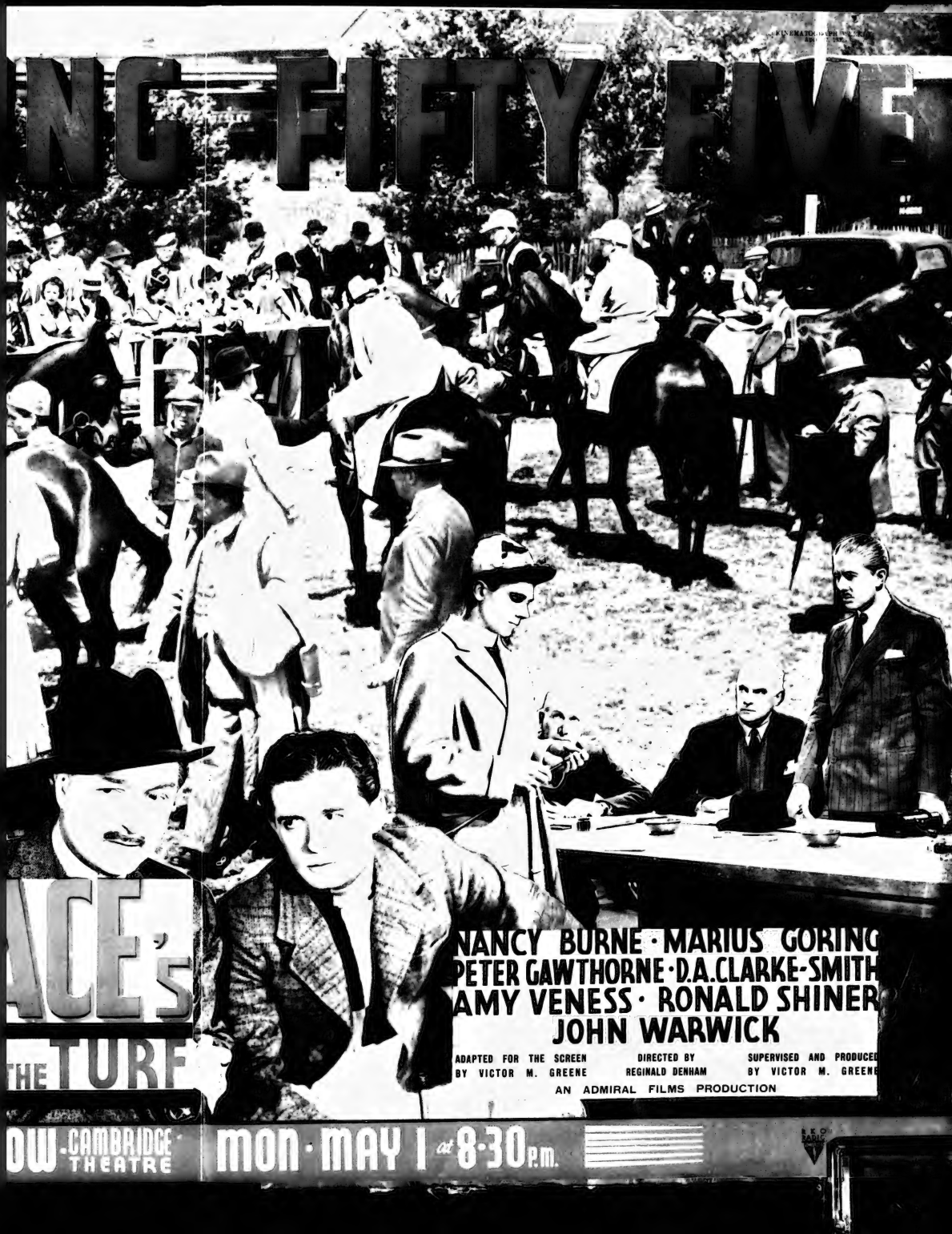
DIRECTED BY LEW LANDERS · PRODUCED BY CLIFF REID

SCREEN PLAY BY BERT GRANET — PAUL YAWITZ

RKO RADIO PICTURES

TRADE SHOW CAMBRIDGE THEATRE TUES. MAY 2 AT 3 P.M.


DERRICK DE MARNEY
FLYING
R WALLACE'S
GR T DRAMA OF THE TURF
TRADE SHOW - CAMBRIDGE THEATRE


NG FIFTY FIVE
ACE's
THE TURF
NANCY BURNE · MARIUS GORING
PETER GAWTHORNE · D.A.CLARKE-SMITH
AMY VENESS · RONALD SHINER
JOHN WARWICK
ADAPTED FOR THE SCREEN BY VICTOR M. GREENE
DIRECTED BY REGINALD DENHAM
SUPERVISED AND PRODUCED BY VICTOR M. GREENE
AN ADMIRAL FILMS PRODUCTION
OW · CAMBRIDGE THEATRE
MON · MAY 1 at 8·30 P.M.

BOY SLAVES

RKO RADIO PICTURES

RECORDED BY RCA PHOTOPHONE SYSTEM

ANNE SHIRLEY

ROGER DANIEL · JAMES McCALLION

ALAN BAXTER

PANDRO S BERMAN IN CHARGE OF PRODUCTION

PRODUCED & DIRECTED BY B J WOLFSON

CAMBRIDGE THEATRE · THURS. MAY 4 AT 3 P.M.

"FLYING FIFTY-FIVE"

No author has ever caught the thrills and romance of the Turf so well as Edgar Wallace, and in the Admiral production FLYING FIFTY-FIVE, which RKO-Radio is Trade showing at the Cambridge Theatre on Monday, May 1, at 8.30 p.m., these are said to have been transferred to the screen with a wealth of detail. Derrick de Marney is starred with Nancy Burne with D. A. Clarke Smith, Peter Gawthorne, and Marius Goring in prominent support.

FIRST NATIONAL COMPANIES IN COURT ACTION

FILM BOOKING CLAIM DISMISSED

IN the Chancery Division on April 20, Mr. Justice Farwell dismissed with costs an action brought by First National Pathé, Limited, against First National Pictures, Limited, and First National Film Distributors, Limited, claiming payment of a sum equal to 23½ per cent. of the money received by defendants in respect of booking agreements entered into by the plaintiff company prior to October 31, 1931, for the exhibition of twelve named films.

Lionel Cohen, K.C., said that when the plaintiff company was formed in 1927 to amalgamate Pathé Frere Cinema, Ltd., and First National Pictures, Ltd., it took over certain of the assets of the two other companies under an arrangement whereby the partnership should be terminated if either party insisted on voluntary liquidation. In that event the assets taken over were to go back on certain terms.

The plaintiff company went into voluntary liquidation in 1931, and the action related to the plaintiffs' rights in the exploitation of twelve films which were handed back to the second defendants as assignees of the first defendants. The merger agreement provided that if the purchasing company should be wound up, except for the purpose of reconstruction, it should sell to the vendor company the benefit of its franchise and booking agreements entered into for the exhibition of films exploited under the agreement, and which, at the commencement of the winding up, had not been released for public exhibition.

Counsel contended that the phrase "released for public exhibition" meant films which had been shown to the public as distinct from Trade shows. Defendants said that in the kinema industry the phrase meant when the release date for the films had arrived.

The twelve films in question were "Little Caesar," "Challenge," "Father's Son," "Gorilla," "Mother's Cry," "Big Business Girl," "Finger Points," "Party Husband," "Changes," "The Bargain," "Broadminded," and "Penrod and Sam."

Evidence for plaintiffs was given by John Maxwell, chairman and managing director of Associated British Picture Corporation and a director of the plaintiff company, who said that the term "pre-release bookings" did not apply to the pictures in question.

William Moffatt, booking manager of Associated British, said that "release date" meant the first public exhibition of a film.

Edward Mann, secretary of Pathé Pictures, Limited, and of the plaintiff company until its liquidation, also gave evidence for the plaintiffs.

For the defence, D. E. Griffiths, managing director of First National Film Distributors, Limited, and president of the K.R.S., said that all bookings had a direct relation to the London release date. The fixing of a release date had existed since the war, and it had nothing to do with the Cinematograph Films Act of 1927. Although the granting of pre-releases had grown, the principle of the release date governing the sale of films was just as definite now as it was ten years ago.

Raymond Evershed, K.C., submitted that the films in question had not been released by the plaintiff company for public exhibition prior to October 31, 1931.

Mr. Justice Farwell held that the twelve films had not been released by the purchasing company for public exhibition because the release dates had not arrived. The result might be that plaintiffs had expended money which they had no means of recovering from the defendants, but that could not affect the question as to the true construction of the agreement.

He came to the conclusion that the date at which the films were released by the purchasing company for public exhibition was the date fixed by them as the date of release. In those circumstances the action failed, and would be dismissed with costs.

Malthouse Not To Be Reconstructed

Reports of the impending reconstruction of the Malthouse, on the Tweedmouth-Spittal Road, by Messrs. J. P. Simpson and Co. (Alnwick), Ltd., are untrue.

A representative of the firm stated: "You can take it that there is no truth in the reports that work is to start upon the rebuilding of the Malthouse which was gutted by fire some time ago."

"POISON PEN" AT ELSTREE

Geoffrey Toone, Anne Todd and Flora Robson as they appear in POISON PEN, which Associated British is producing at Elstree. Paul Stein is directing this screen version of Richard Llewellyn's famous play

Bid for Site at Middlesbrough

TOWN CLERK DENIES INTEREST IN PROJECT

Middlesbrough's Town Clerk, Preston Kitchen, told the local Town Planning Committee that he refuted a suggestion that he had any personal interest in the recent bid made by Thompson Enterprises, Ltd., for a kinema at Cambridge Road.

He said it had been brought to his notice that at the Ministry of Health inquiry into South Tees joint town planning he was alleged not to have presented the Town Committee's case to the inspector regarding the application made for rezoning land at Cambridge Road. After reading extracts from his brief, Mr. Kitchen added:—

"What I strongly resent is that there have been statements made that I am interested in supporting the kinema scheme, and that my stepson has been promoting this on behalf of Messrs. Thompson, and has done it because I was interested.

"My stepson has never touched the matter in any shape or form," he added. "I say it is highly unsatisfactory to come and make allegations of that kind."

After discussion Coun. Pette moved: "That the Committee had had presented to it information contained in the brief that was handed to the Town Clerk giving their case to the barrister and expressed approval of the manner in which the Town Clerk had presented the case." This was approved.

SEAT SLASHING AT LEEDS

"Excited" Patron Fined £14 14s.

Wilful damage to kinema seats was the charge against Mark Ashman at Leeds, who was prosecuted by the C.E.A. after being challenged at the Palace, Holbeck, by Harry Hopkins.

Accused was suspected because of his habit of eating oranges in the kinema, as orange peel was found under seats which had been ripped open at both the Queen's and People's Cinemas.

Hopkins' son sat behind him during one performance at the Palace, and when he left the seat was found to be ripped open and underneath was a quantity of orange peel.

When spoken to by Mr. Hopkins he denied damaging the seats, but the next day sent £1 10s. to pay for the damage.

Ashman told a policeman that he got excited at the pictures and gashed the seats with the knife he used for peeling oranges.

The Stipendiary magistrate (Horace Marshall) warned Ashman to keep away from kinemas in his own interests, and ordered him to pay in fines, damages and costs the sum of £14 14s.

SHARE MARKET

Budget Statement Causes Heavy Fall

THERE was a heavy fall in entertainment shares on the Budget statement. The kinema Industry certainly does not appear to have done too well. As well as not participating in the entertainment tax concessions granted to flesh and blood shows, it may be adversely affected by the alterations in the film duties.

African Theatres fell 1s. 3d. to 31s. 3d.; British and Dominion Films 3d. to 9d.; Gaumont-British 3d. to 2s. 6d.; General Theatre preference 3d. to 7s.; Mde. Tussauds preferred 1s. to 14s.; Sound City preference 1s. 3d. to 2s. 6d.; Twentieth Century preference 3d. to 9d.; Union Cinemas 3d. to 4½d., and Union Cinemas first preference 6d. to 2s. On the other hand, there was some buying of Moss Empire issues.

There was again a heavy fall in debentures. A.B.P.C. 5 per cent. debentures were £1½ down at £89¼. Gaumont-British 4½ per cent. debentures were £3½ down at £72½; General Theatres 6½ per cent. debentures £1 down at £73; and Odeon 5 per cent. debentures £2 down at £76. A small improvement was registered by A.B.P.C. 5s. ordinary at 10s. 6d., while Baird Television issues received slight support on the success of the note issue and the developments in America.

MORECAMBE DEAL?

Another big entertainment déal in Morecambe is projected—the possible sale of the Astoria Cinema. Negotiations for the disposal of this are proceeding with a London syndicate.

The Astoria was formerly known as the Alhambra, and before it became a kinema some big stage shows were produced there.

20th Century Cinemas Report £1,465 Losses

PREF. DIVIDEND IN ARREARS

Agreement With Moss' Empires

A FURTHER loss is announced by Twentieth Century Cinemas, Ltd., for the year to January 2 last. The loss amounts to £1,465, compared with £2,974 in the previous year, and a profit of £11,290 for the 55 weeks to January 2, 1937. The preference dividend on the 6 per cent. cumulative participating shares is now in arrears since July, 1936.

After charging all expenses and appropriating the sum of £3,336 to the sinking fund and reserve there is a balance in hand of £3,496 on the credit side to be carried forward. Last time the credit balance carried forward was £4,961.

In accordance with an agreement entered into with Moss' Empires, that company took over the management of the four kinemas belonging to the Metropolitan and Provincial Cinematograph Theatres, Ltd., on August 1 last. The Ilford Hippodrome and Kilburn Empire were taken over as variety theatres and the Croydon Empire and Hammersmith Palace, as kinemas, to be converted into variety theatres. Twentieth Century Cinemas owns all the capital of Metropolitan and Provincial Cinematograph Theatres, Ltd.

The Croydon Empire and the Hammersmith Palace were kept open by Moss' Empires during the preliminary stages of conversion and then closed for short periods while the work was completed.

They were reopened last autumn and effective management by Moss' Empires really began as from then, but the board regret that operations under the agreement have so far proved unprofitable to Twentieth Century. About £18,000 has been spent on these two theatres. The management of the company since the last meeting has continued to be carried out by V. Sheridan and the company's directly-owned kinematograph theatres have been operated profitably.

Aberdeen Picture Palaces Pay 20 per cent.

Report of Aberdeen Picture Palaces records a profit of £19,013, compared with £21,884 for the previous year. The dividend is to be 20 per cent., less tax (same).

Amortisation of loan reserve, £4,000 (same); Income Tax and N.D.C., £6,000 (same); writing off cost of talking apparatus, £500 (£1,000); writing off cost of organ at Capitol, nil (£500); writing off furnishings and fittings, £1,000 (£2,500). This leaves the sum of £3,394 subject to directors' fees.

Baird Issue Result

Subscriptions to the issue by Baird Television of £400,000 5 per cent. convertible loan stock totalled £326,150. Allotment letters have been posted.

The directors stated that they would not proceed to allotment unless £325,000 was subscribed.

Islington Kinema Lessees Win Claim Against P.C.T.

STAY OF EXECUTION PENDING APPEAL

In the King's Bench Division on April 25, before Mr. Justice Branson, Associated Cinematograph Theatres, Ltd., lessees of the Marlborough, Islington, successfully claimed from Provincial Cinematograph Theatres, Ltd., managers of the kinema, £3,680 15s. 3d. alleged to be due under a clause relating to the plaintiff company's share in the proceeds of the business under an agreement concerning the management of the kinema.

The defendant company admitted the agreement but denied indebtedness. They asked to have set off a sum of £2,762 4s., which, together with £918 11s. 3d., they said they had mistakenly overpaid in respect of deficiencies in specified accounts under the agreement. Alternatively, they counterclaimed for the £2,762 4s. They also sought a declaration that on a true construction of the agreement the plaintiff company were liable to pay half the deficiencies in certain accounts.

Mr. F. R. Evershed, K.C., for the plaintiff company, said that when the agreement was made in 1925 the parties apparently assumed that the kinema would always be a gold mine. Apparently it was hardly contemplated that there would ever be insufficient money in the account to pay not only running expenses, repairs and management remuneration but also a substantial sum each year to the plaintiff company as their share of the proceeds.

"A situation has arisen in which the running of the theatre has caused and is causing a loss," said Mr. Evershed, "and the question your Lordship has to determine is what, in the circumstances, is the effect of the agreement."

The claim was in respect of money due to the plaintiff company for 1937.

Judgment was given for the plaintiff company on their claims, with costs. Judgment was given to the defendant company on the counterclaim limiting it to two clauses in the agreement, with costs.

A stay of execution on the usual terms was granted for 14 days pending consideration of appeal.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
African Theatres Ord. ..	32/6	31/3	— 1/3
Assoc. Brit. Pic. Corp. 5/- Ord.	10/4½	10/6	+ -/1½
" 6% Pref.	18/-	17/9	— -/3
" 5% Debs.	£91	£89½	— £1½
A.P.P.H. Ord.	13/9	13/9	—
Assoc. Talk. Pic. Ord. 5/- ..	-/3	-/3	—
Baird Tele. 20% Pref. Ord. 2/6	-/9	-/10½	+ -/1½
" Defd. Ord. 2/6 ..	1/-	1/-½	+ -/-½
Brit. & Dom. Films £1 ..	1/-	-/9	— -/3
Brit. Lion Pref. Ord. ..	3/3	3/3	—
Capital & Prov. News. 5/- ..	3/3	3/3	—
Gaiety Pic. Ord. 10/- ..	2/3	2/3	—
Gaumont-British Ord. 10/- ..	2/9	2/6	— -/3
" "A" Ord.	1/3	1/1½	— -/1½
" 5½% 1st Pref.	9/3	9/-	— -/3
" 4½% New Debs.	£76	£72½	— £3½
General The. Pref.	7/3	7/-	— -/3
" 6½% 1st Mort. Deb. ..	£74	£73	— £1
Kinemas	5/-	5/-	—
London Pavilion £1 Ord. ..	10/6	10/6	—
" 6% £1 Pref.	16/6	16/6	—
London & District	-/4½	-/4½	—
Mde. Tussaud New 1/- Def. ..	1/1½	1/1½	—
" £1 Prefd. Ord. ..	15/-	14/-	— 1/-
Moss Empires £1 Ord. ..	19/6	19/3	— -/3
" £1 Cum. Pref.	15/9	16/-	+ -/3
Odeon 5/- Ord.	4/9	4/9	—
" 5% Debs.	£78	£76	— £2
P.C.T. Ord. 10/-	21/6	21/6	—
" 7½% Ptg. Pref. Ord. ..	18/10½	19/-	+ -/1½
" Cum. "A" Pref. £1 ..	22/-	22/-	—
" Cum. "B" Pref. £1 ..	21/6	21/-XD.	—
" Const. 7% Pref.	20/3	20/-	— -/3
Scophony 5/- Ord.	3/9	3/9	—
Sound City (Films) 5/- Ord. ..	-/9	-/9	—
" 6% Pref.	3/9	2/6	— 1/3
Stoll Th. Corp.	2/-	2/-	—
Twentieth Cent. 5/- Ord. ..	-/4½	-/3	— -/1½
" 6% Pref.	1/-	-/9	— -/3
Union Cinemas Ord.	-/7½	-/4½	— -/3
" 1st Pref.	2/6	2/-	— -/6
" 2nd Pref.	1/3	1/-	— -/3
Union Cine. Sub. Props. 6% Pref.	12/6	12/3	— -/3
" 4/- Ord.	3/3	3/3	—

£1 shares unless otherwise stated.

SEVEN NEW COMPANIES

Blacks Register Sunderland Theatre, Ltd.

Blacks Sunderland Theatre, Ltd.—Registered April 19. Capital, £15,000 in 15,000 shares of £1 each. Kinema proprietors, etc. Directors are: Alfred Black, 73, Brondesbury Park, N.W.6, theatre proprietor; Roland Jennings, "Southend," Whitburn, County Durham, chartered accountant; Norman Sutcliffe (all permanent). Roland Jennings is permanent financial director. Solicitor: C. Hampton Vick, 55-66, Lincoln's Inn Fields, W.C.2.

Palace, Shiremoor, Ltd.—Registered April 19. Capital, £1,000 in 1,000 shares of £1 each. Kinema proprietors, etc. The directors are: David B. Hashman and Mrs. Rebecca Cobden, both of 96, Cauldwell Lane, Monkseaton. Secretary: Rebecca Cobden. Solicitors: Muscat and Silverstone, 67, Westgate Road, Newcastle-on-Tyne.

Albion Circus, Ltd.—Registered April 20. Capital, £500 in 500 shares of £1 each. Kinema proprietors, etc. Secretary (pro tem.): T. G. Samuels. Solicitors: Phoenix and Levinson, Thornton House, Finsbury Square, E.C.2. Registered office: 37, Golden Square, W.1.

Bateman Enterprises, Ltd.—Registered April 18. Capital, £100 in 100 shares of £1 each. Kinema proprietors, etc. The permanent directors are: Wm. J. Speakman (director of Advance Cinemas, Ltd.); Thos. H. Bate (director of Hippodrome (Ellesmere Port), Ltd. Solicitor: H. W. Stacey, Liverpool. Registered office: "The Hippodrome," Carnegie Street, Ellesmere Port, Ches.

Pax Films Export, Ltd.—Registered April 20. Capital, £100 in 100 shares of £1 each. Film producers, etc. Joseph Partos, of Hamilton House, 140, Piccadilly, W.1, is first director. Secretary: F. Carpenter. Registered office: 115, Chancery Lane, W.C.2.

Philostar Photographic Processes, Ltd.—Registered April 21. Capital, £3,200 in 1,000 8 per cent. cumulative preference shares of £1 and 17,600 ordinary shares of 2s. 6d. each. Permanent directors are: Daniel G. J. Barley, 12a, West Court, Great West Road, Hounslow, Middlesex; Samuel R. Phillips, 95, St. Andrew's Way, Cippenham, Bucks; and Thos. P. Haseldine, Windsor, Coulsdon Lane, Chipstead, Surrey. Qualification: £1. Remuneration: £50 per annum. Solicitors: Percy Haseldine and Co., 47, Essex Street, W.C.2. Registered office: 47, Essex Street, W.C.2.

Clerkenwell Gauge and Tool Co., Ltd.—Registered April 19. Capital, £100 in 100 shares of £1 each. Kinematographic and scientific engineers, etc. The directors are: Lawrence P. Kamm, engineer, and Mrs. Lucie N. Kamm, 38, Holmdene Avenue, North Harrow, Middlesex. Registered office: 30, Budge Row, E.C.4.

INCREASES OF CAPITAL.

Grafton Films, Ltd., 199, Wardour Street, W.1.—The nominal capital has been increased by the addition of £900, in £1 ordinary shares, beyond the registered capital of £100.

International Film Renters, Ltd., 11, Waterloo Waterloo Place, Pall Mall, S.W.1.—The nominal capital has been increased by the addition of £1,500, beyond the registered capital of £4,000. The additional capital is divided into 1,500 participating preferred shares of £1.

REDUNDANCY IN RELATION TO LICENSING

Trade Problems Discussed by County Council Authorities

MINIMUM AGE FOR PROJECTIONISTS

THE redundancy of places of public entertainment in relation to licensing was among the matters discussed at a conference last week of Home Counties Licensing Authorities. The question of fees for licences for Sunday entertainments and the imposition of a minimum age of projectionists and the establishment of a minimum number to be employed were other matters discussed.

In the official report of the meeting, it is pointed out that operative decisions were not within the scope of the Conference and that such action can only be taken by the individual authorities concerned. It is remarked, however, that the Conference successfully achieved its object of securing a full and free interchange of views between the different licensing authorities.

It was the second Conference of authorities licensing places of public entertainment in the Home Counties. The authorities who appointed representatives for the conference were:—

The County Councils of Buckinghamshire, Essex, Hertfordshire, Kent, London, Middlesex, Oxfordshire, and Surrey, and the County Borough Councils of Canterbury, Croydon, East Ham, Southend-on-Sea, and West Ham.

The meeting was held at the County Hall and the chair was taken by the chairman of the Conference, A. Reginald Stamp (London County Council), supported by the vice-chairman, Ald. Shirl Mussell, J.P. (Surrey County Council).

The Conference considered further the following subjects, consideration of which was adjourned at their previous meeting:—

Horrific and "A" films.

The inclusion of shops in new kinema premises.

Standing in places of public entertainment.

New subjects brought before the Conference were:—

The provision of apparatus for the automatic extinction of fires in film projectors.

The institution of a special category of "educational" films.

Hours of duty of managers at kinematograph theatres.

Entertainments at bogus clubs.

Exhibition to the Press at unlicensed premises of uncensored films.

NINE-WEEK SEASON OF FILMS

Bristol Hippodrome Changeover

The Bristol Hippodrome, which reverted to variety in August last, is to run a nine weeks' season of films this year, beginning the week after Whitsuntide. No announcement regarding the opening film has yet been made, but it is probable that during the picture season some of the big successes of the past will be revived.

SHROPSHIRE BLACK-OUT

Saturday night's failure on the Shropshire, Worcestershire and Staffordshire Electric Power Co.'s high-pressure system interrupted kinema performances at Smethwick, Oldbury, Alcester, Bromsgrove, Redditch, Evesham and Stratford-on-Avon. While at Smethwick and Oldbury the "black-out" only lasted a quarter of an hour, performances at many of the picture houses in the other towns came to an end, the break in the supply lasting for approximately an hour and a half—from 9.15 p.m.

Jimmy Menary, who owns the Palladium circuit in Northern Ireland, has now opened the Palladium Ballroom, buffet and café at Portrush.

L.C.C. Advice on Uncensored Press Shows

PRE-VIEW IN UNLICENSED PREMISES ILLEGAL

An intimation from the London County Council that the exhibition to Press representatives of an uncensored inflammable film on unlicensed premises is illegal and is prohibited has been widely discussed in the Trade and among Pressmen following its promulgation last week.

The intimation is in the following terms:

Exhibition of Uncensored Films.

The attention of the Council has been called to the recent exhibition to Press representatives in London of an uncensored inflammable film at unlicensed premises.

It accordingly desires to take this opportunity of pointing out to all concerned that every exhibition of an inflammable film (with certain exceptions as regards private houses, occasional permitted exhibitions and *bona fides* Trade shows to prospective customers) is illegal unless a cinematograph licence has been previously obtained, in which case the strict observance of the licence conditions regarding safety and prior censorship is essential.

The Council desires particularly to emphasise that the presence of Press representatives at a film show which would otherwise be exempt from control (e.g., a Trade show to prospective customers) is equally illegal, because the show would not then come within the permitted exceptions mentioned, and the showing of any uncensored inflammable film in such circumstances is accordingly prohibited.

G. H. Gater,
Clerk of the Council.

The circumstances in which it might be thought an advantage to invite the Press to view an uncensored film are very few, but under certain conditions there might be benefits to be obtained from doing so.

It might be thought desirable to obtain the opinions of film critics on the subject or treament of such a film with a view to alterations being suggested.

The latter part of the letter, which appears to mean that Press representatives may not be present at ordinary Trade shows, certainly requires clearing up.

A private theatre on a renters' premises is not licensed, and accordingly a Press show in these theatres is held by the L.C.C. to be illegal.

The Cinematograph Act (1909) says that all premises must hold a licence where inflammable films are used; but no definition of inflammable is contained in the Act.

The L.C.C. states that the Press may be present at Trade shows in West End kinemas for which permission has been granted. An official has stated that the intention of the move is to prevent the Press seeing unlicensed films.

A scene from STAR REPORTER, featuring Warren Hull and Marsha Hunt, which Pathe is Trade showing on Friday, May 5, at 3 p.m., at the Cambridge Theatre

Pathe Quartette for Trade View in May

COOPER-SPELLMAN OUTSTANDING IN "STREETS OF NEW YORK"

PATHE have four Monogram attractions lined-up for Trade presentations during the first week of May, the highlight of which is Jackie Cooper's "Streets of New York," a dynamic drama that has been acclaimed by the American Press as the finest film Monogram has produced to date, and a picture that should be nominated for Academy Award.

The four pictures and the times of their showing are as follows:—

Tuesday, May 2, 3 p.m. Piccadilly, "Mystery Plane."

Wednesday, May 3, 8.30 p.m. Cambridge, "Streets of New York."

Thursday, May 4, 3 p.m. Piccadilly, "Sweepstake Racketeers."

Friday, May 5, 3 p.m. Cambridge, "Star Reporter."

"Of particular significance," states W. J. Gell, managing director of Pathé, "is the fact that young Martin Spellman, the juvenile wonder of 'I Am a Criminal' (the film in which he became an overnight sensation), has been co-starred with Cooper in 'Streets of New York.' This decision was effected after Monogram had been overwhelmed with requests from exhibitors to give them another Spellman attraction. The British Trade Press proclaimed this youngster as being one of the most natural juvenile artistes to appear on the screen."

"Streets of New York" is the story of Jackie Cooper, who supports himself and Martin Spellman, a little crippled boy, by running a news-stand; at night he studies law. But Dick Purcell, Jackie's big brother, is a New York racketeer that the police can't catch red-handed. Although Dick offers to aid his brother, Jackie refuses to touch what he declares is "blood money." The clash between their two codes of conduct and Jackie's efforts to inspire his little pal Martin with a belief in the right forms the major theme of the picture, the thrilling climax of which arrives as Purcell goes into hiding for killing a man, and Jackie, in aiding the law, achieves a solution of both these problems.

Chief rôles in the supporting cast are played by Marjorie Reynolds, Kent Rogers, Bobby Stone, Buddy Pepper, William Tucker, George Cleveland, George Irving, and Robert Emmett O'Connor.

Fit for the "Academy"

The *Motion Picture Herald* says: "Best Monogram offering of the year. Considered as a whole the picture is a combination of those qualities, a sound and believable story, good production detail, which together create the desired illusion and produce the desired effects, with the aid of capable acting and intelligent direction. Should by any chance an independently produced picture be nominated for any of the Academy awards, 'Streets of New York' would have an odds-on chance to carry off one or two honours."

Pete Harrison, of "Harrison's Reports," writes: "A very good entertainment. It has human interest, plentiful comedy and action. The performance by Jackie Cooper and Martin Spellman are outstanding; they win one's sympathy by their actions. One's interest is held well, for the plot is developed in a realistic manner."

At a private screening attended by managers, executives and a number of guests the other evening, everyone of the audience spoke of the general excellence of the production and the dynamic appeal of the story.

"The many exhibitors," says Mr. Gell, "who did excellent turn-away business with 'Boy of the Streets' have in this new Cooper special not only a superlative attraction, but a worthy follow-up for the box-office, and certainly in my personal opinion an undeniable winner that will grip young and old alike."

Air Thriller

A cartoon character famous all over America and some parts of England as "Tailspin Tommy" has been brought to the screen in the person of John Trent, former pilot of a passenger air service. "Mystery Plane" is not Trent's first film, however. He was discovered by B. P. Schulberg, of Paramount, who featured him in "John Meade's Woman" and "A Doctor's Diary." He is now under long-term contract to Monogram to star in a number of air thrillers, of which "Mystery Plane" is the first.

Its story starts with the early life of Tommy Tomkins, and tells of his devotion to Captain Brandy Rand, former famous war ace. When Tommy grows up he becomes "Tailspin Tommy," "world's greatest pilot," according to Betty Lou, who loves him, and Skeeter, Tommy's best friend. The three, who work for the Government testing bombers, are captured by international spies, who want to steal the specifications. In this crisis "Tailspin Tommy" again meets Brandy Rand, idol of his childhood. But idols crash when Tommy finds out that Brandy, too, is a spy. A dramatic climax ensues as Brandy makes a decision that saves Tommy's life and the plans for the Government.

Supporting John Trent is Marjorie Reynolds, Milburn Stone and Polly Ann Young. George Waggner directed. A spectacular climax, it is claimed, shows the disaster of a huge air liner.

Story of Sweepstake Fraud

"Sweepstake Racketeers" is a novel story of a great sweepstake fraud with Russell Gleason and Shirley Deane as its stars, and those in featured rôles are J. M. Kerrigan, Maude Eburne and Oscar O'Shea.

Young Bill Trent studies to be a postal inspector so he can marry the girl he loves, but just when his appointment is assured he is suspended from the service for illegally carrying his service gun, even though he has used it to prevent a hold-up. But Bill's loyalty does not permit him to admit defeat, so when he gets a tip on the identity of counterfeiters who are using the mails to defraud, Bill begs the chief inspector to let him work on the case. Even though it means involving Betty, the girl he loves, Bill tracks down the gang and a thrilling climax ensues as Betty's father, innocently implicated in the crime, changes sides to face the criminals and prevent their get-away. Howard Bretherton was responsible for the direction and Martin Mooney, an ex-New York prisoner, the author of the story.

Hull in Newspaper Theme

Exciting melodrama of the activities of a newspaper reporter in tracking down a murderer—his father—to secure headline copy, is the holding theme of "Star Reporter." Warren Hull and Marsha Hunt have the leading portrayals, while other characterisations are capably played, it is said, by Morgan Wallace, Clay Clement, Wallis Clarke, Virginia Howell and Eddie Kane. Howard Bretherton was the director.

When District Attorney Burnette, whom John, chief reporter, elected, discovers that a murderer whom he is prosecuting is in reality John's father he gives up the case and John, innocent of Draper's (his father) identity, starts an action to have Burnette removed from office, even though he is engaged to Barbara Burnette. Then Draper escapes, and he implicates Barbara in a crime when they both come in the dead of night to steal Draper's confession from a safe. Suspenseful climax ensues as John, finding out that Draper is his father, goes to face him alone, with Barbara's life and Burnette's honour depending on the outcome of the meeting.

Such is the action-filled story of "Star Reporter," whose screening will bring to a close a busy week of Trade-show activity for Pathé.

CENTRAL, CAMBRIDGE, BURNT OUT

A.B.C. Loses 1,069-Seater

The Central Cinema, Cambridge, a 1,069-seater, controlled by A.B.C., was completely destroyed by fire in the early hours of Tuesday morning, only the four walls remaining.

A passing constable gave the alarm shortly after 2 a.m. Three fire engines fought the blaze, and after two hours had the flames sufficiently under control to prevent other business premises being attacked.

Inside, all the fittings, with the exception of a few seats at the back of the stalls, were destroyed. The films, however, including "The Citadel," which were in the operating room, survived the flames.

The fire is believed to have started in the roof of the building.

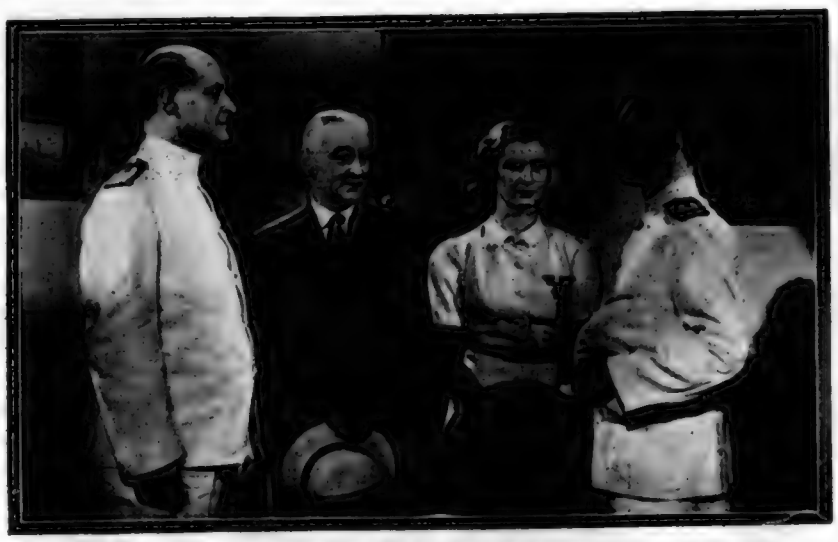
Saturday Night is Family Night

A new policy has been adopted at the Ritz, Burnham-on-Sea, where Saturday nights are now family nights when children accompanying their parents will be admitted at half price.

This policy has been adopted at the request of numerous patrons who have pointed out that unless they can bring their children they are not able to attend on a Saturday night. To meet their wishes the management decided to adopt this new policy until the beginning of August.

VETERAN'S FUNERAL

The funeral took place at Streatham Park Cemetery on Wednesday of James Monte Williams, of the Kinema Veterans, who died on the previous Friday.

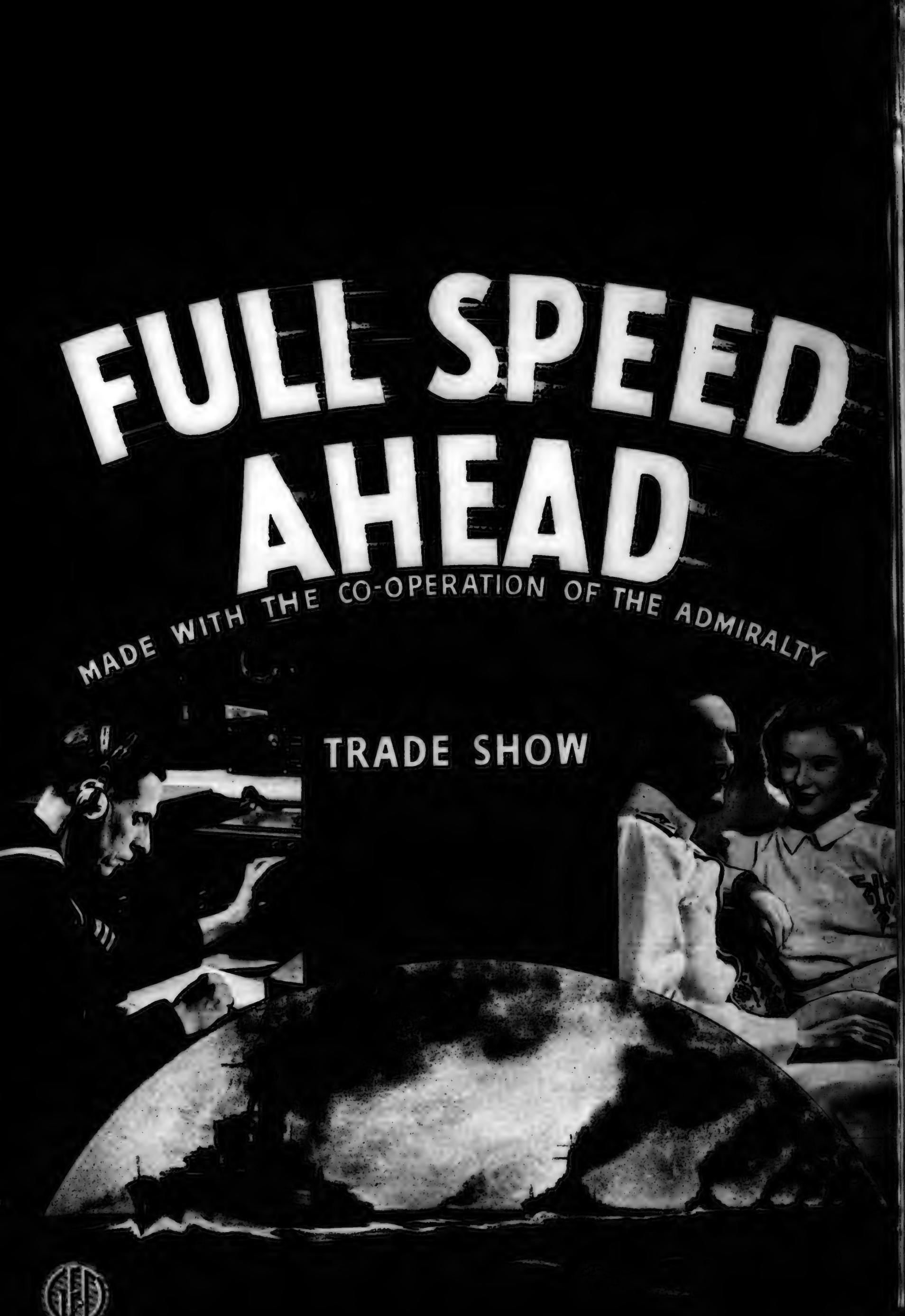


Michael Osler, Dinah Sheridan, and H. G. Stoker in a scene from the Educational and General Services film FULL SPEED AHEAD (General Films)

FULL SPEED AHEAD

MADE WITH THE CO-OPERATION OF THE ADMIRALTY

TRADE SHOW



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FAULKNER'S FILM REVIEW

"An unusual drama, well off the beaten track . . . The characters all acquit themselves well . . . Vivien Leigh, not only acts with sincerity but has a pleasing personality . . . ENTERTAINMENT VALUES: Unusual and interesting strong drama."

IMPARTIAL FILM REPORT

". . . can be recommended as a worthy offering, especially where the stars' names have box office value and where good class British pictures are favoured . . . a safe booking for most houses."

KINEMATOGRAPH WEEKLY

"Good basic story, strong cast, author, feminine angle, ambitious technical presentation and provocative title."

LEIGH • LESLIE BANKS
LAURENCE OLIVIER
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ALL EYES

ARE FOCUSSED ON

"BLACK EYES"

starring

MARY MAGUIRE · OTTO KRUGER

WHOSE SENSATIONAL PERFORMANCE IN 'THE OUTSIDER' HAS BEEN THE TALK OF THE TOWN.

WHOSE PERFORMANCE IN 'THE HOUSEMASTER' WAS THE MAJOR ACTING TRIUMPH OF 1938.

KINE

"VERY good popular booking . . . Otto Kruger acts with sensitiveness and feeling as Petrov, Walter Rilla is subtly sinister as Roudine, and Mary Maguire has good looks and no difficulty in eliciting sympathy as Tania. The film has gentle poignancy, charm, and a way with women . . . Good acting by box-office cast, pronounced feminine appeal, and provocative title."

DAILY FILM RENTER

"GOOD general entertainment . . . Otto Kruger has a fine role as the father, acting it with polish. Mary Maguire is a vivacious daughter, and Walter Rilla suavely essays the philanderer, while smaller cameos are all deftly etched in."

CINEMA

"PAINTS realistic canvas of paternal devotion and filial reciprocity . . . emotional main theme lightened by touches of gauche comedy involving shy piano-teacher, and by musical sequences introducing well-known Russian tune of title . . . dependable dramatic offering, not least for better-class patrons."

IMPARTIAL

"DRAMA of father love . . . a satisfying picture with a good heart appeal in the father's devotion to his daughter."

FAULKNER'S

"BEAUTIFULLY staged and finely acted especially by Otto Kruger. Problem play well done."

ASSOCIATED BRITISH PICTURE CORPN. LTD.
FILM HOUSE WARDOUR STREET

Martin Spellman, Monogram's juvenile star, whose latest film, STREETS OF NEW YORK, is to be Trade shown on May 3 by Pathe

NEWS FROM NORTHERN IRELAND

Bangor Exhibitor's Affairs

FORMER OWNER OF TONIC IN BANKRUPTCY COURT

FURTHER evidence regarding the affairs of J. H. O'Neill, of Bangor, who at one time owned the Tonic, Bangor, was heard at the Northern Ireland Bankruptcy Court before Mr. Justice Brown.

Charles Magee, accountant, the auditor for Bangor Cinemas, Ltd., the company owning the Tonic, said that the kinema was now associated with the group controlled by Messrs. Curran Bros., who had considerable picture house interests in Northern Ireland. Prior to November, 1936, the value of the preference shares, of which there were 23,000, had been put at 5s. each, and the value of 21,000 ordinary shares at 6d. each. In 1936, in November, Currans paid in cash a little over £30,000 for the shares, and they gave O'Neill 14,000 shares. He valued Mr. O'Neill's shares in the company at £1,250. The actual cost of the building and equipment had been something over £44,000.

Mr. Justice Brown asked why a picture house should not do well in Bangor, and witness replied that the Tonic was a big house, suitable for Belfast or London. Bangor had a comparatively small population.

C. A. Nicholson, for Messrs. Curran Bros., asked to be taken as objecting to the examination of witness.

The hearing was adjourned.

Summer Business

Summer business so far in Northern Ireland has been up to expectations, and at the Alhambra, Belfast, the management have decided to again run their popular talent competition as well as films. The competition is attracting wide interest, and the entries are pouring in.

"Three Smart Girls Grow Up"

Cliff Roberts, the energetic manager for Northern Ireland for G.F.D., had a fine attendance at the Classic, Belfast, for the trade show of "Three Smart Girls Grow Up," and it was followed by numerous inquiries by exhibitors.

Midnight Show

There was a packed house at the Ritz, Newtownards, where Campbell Morrison ran a midnight show in aid of the local football club, who are members of the Irish League.

MONOGRAM SIGN JUVENILE

Martin Spellman's Four-Year Contract

Due to his splendid work in "I am a Criminal" and the next Cooper special, "Streets of New York," W. J. Gell, managing director of Pathé, announces that Martin Spellman, the remarkable juvenile actor, has been signed up by Monogram on a four-year contract to feature in no fewer than four special subjects a year.

He will be seen shortly with Jackie Cooper in Monogram's latest special, "Streets of New York," in which Spellman and Cooper appear as inseparable pals born and bred in the city slums. Dick Purcell has an important supporting rôle in the film which William Nigh directed. First print is now on its way to Pathé.

The second subject in the cutting room is "Undercover Agent," in which Shirley Deane and Russell Gleason play the leading rôles. In addition to these two pictures five other Monogram films are ready for shooting and four are being scripted.

Shooting has commenced on "Boys' Reformatory," the third in the series which Frankie Darro is making for Monogram; Lindsley Parsons will supervise and Howard Bretherton will direct. "Wolf Call," in which Movita and John Carroll will be co-starred, and of which Paul Malvern is supervisor, is another film recently started; a third is the second in the "Tailspin Tommy" series, "Stunt Pilot," with John Trent, Marjorie Reynolds and Milburn Stone continuing as Tommy, Betty Lou and Skeeter respectively. This series is based on the well-known comic strip of the same name.

Robert Andrews has completed the screen play of "Murder in the Big House," and Marion Orth has finished the continuity on "Freckles Comes Home," the Jeanette Stratton-Porter famous story.

ON THE S.O. FRONT

Dudley Loses Six Months' Fight

THREE TO ONE AGAINST AT POLL

The six months' efforts to secure Sunday kinemas for Dudley failed on Thursday when a ballot of municipal electors resulted in an overwhelming majority against the proposal.

Less than a third of the electorate voted, and the result was announced as follows: For the proposal, 2,857; against, 7,035. Majority against Sunday opening, 4,078.

A BOON IN WALTON DISTRICT

157,384 Patrons Annually

A total of 157,384 persons have visited kinemas in Walton and Weybridge during the past 51 Sundays ending March 25.

This figure is given in a letter to the local paper by C. J. Spain, manager of the Regal, Walton, who adds:—

"These figures must conclusively prove and confirm all that was said on behalf of the kinemas during the Sunday opening campaign, and we who serve the public are pleased and proud to know that we are at least supplying a few hours' rest and unharmful recreation, amidst pleasant surroundings, to those who have nowhere to go on Sundays.

"Could one need more impressive proof at least in this district that the opening of kinemas on this day has been a boon and a blessing to a large proportion of the community?"

It is interesting to note that Mr. Spain states that he has found that quite 50 per cent. of those who attend on Sundays are unable to visit kinemas on any of the other six days of the week.

DEVIZES' JUSTICES SAY "NO"

New Kinema Request Turned Down

When an application was made for a music licence in respect of the new kinema now in course of erection in Monday Market Street, Devizes, the local licensing justices were asked to modify the conditions to allow the house to open on Sundays and Good Fridays.

Herrick Collins, who appeared on behalf of the applicant, A. A. Pilkington, said the kinematograph licence would be granted by the General Purposes Committee of the Wilts County Council when the house had been completed. The committee had already approved the plans. The building would hold 580 people.

A. A. Pilkington said he had received a number of requests for Sunday opening. So far as Good Friday was concerned, he believed there was a demand for some sort of entertainment on that day. Every discretion would be used as to the class of films shown on those days, and nothing unsuitable would be exhibited.

Refusing the application, the Bench granted permission for the kinema to be opened on Saturday mornings for children's shows.

COSTS OF CANVEY POLL

Council Consults H.O. on Kinema's Donation

A donation towards the recent Sunday opening poll costs on Canvey Island has been made to the Canvey Island Urban District Council by the proprietor of the island's only kinema, the Rio. The matter was reported to the Home Office, and the Under Secretary of State wrote to the Council asking if the kinema proprietor was paying the cost of the poll, pointing out that if that were the case it might lead to some unusual situation cropping up. Recommending the Council to accept the donation, which the kinema proprietor had made to the Council, the clerk, Mr. H. H. L. Harrison, explained that he had seen officials of the Home Office in connection with the matter, and could still suggest to the Council that it should accept the donation, and to this course the Council agreed.

Rosemary Lane and James Cagney in OKLAHOMA KID (Warner) reviewed in this issue

THE WEEK IN SCOTLAND

Sunday Kinemas Top £4,854

NEW RECORD

As the result of the five Sunday openings in the months of February and March of the various Glasgow kinemas, the record sum of £4,854 19s. 8d. was collected. This will be divided into three—the Lord Provost's Fund, Glasgow hospitals and charities, and the Scottish Cinema Trade Benevolent Fund.

Gleneagles Outing

Cinema Club members are reminded that the annual Golf Outing to Gleneagles is on Friday next, when the usual band of enthusiasts will leave Buchanan Street Station at 9.15 a.m. in a special saloon carriage.

Jack Brackenridge, who is in charge of arrangements, informs us that those who have not yet bought their tickets can be accommodated at the station in the morning, but he would like all those going to get their tickets before that if possible so that suitable catering arrangements can be made.

The all-in cost for the day is 21s.

Helping the Dental Students

G.-B. houses in Edinburgh last week assisted the drive of the dental students in their charities week. There was an opening variety show at the Rutland on Sunday night and throughout the week the stage show, "The White Jacketeers," was presented thrice daily at the Rutland and the New Victoria.

Moral Rearmament Film

"Youth Marches On," a film about moral rearmament, was shown at the Regal, Edinburgh, last week, and was visited by a number of civic representatives. The producer, George Fraser, an Edinburgh man, was present.

The film, which has been shown in 600 kinemas in Britain, was warmly praised by Bailie Hardie, senior magistrate of the city.

"Pygmalion" Still Draws

"Pygmalion" (G.F.D.) continues to draw in Edinburgh. The Playhouse gave it its first showing in the capital. The Palace then had it for three weeks. It has been back at the Dominion and other houses since, and last week it ran concurrently in three Edinburgh houses—the Tivoli, the Dominion, and the County, Portobello.

Trade Assists in A.R.P. Work

GLASGOW HALL CO-OPERATE

Davie Stewart, of A.B.C., is one of the moving spirits responsible for the big tie-up with kinemas and National Service in Glasgow.

Last Sunday evening fifteen houses were open and well attended. In addition to a picture programme speakers were also at the meetings, and these included Lord Provost, P. J. Dollan; Sir Cecil M. Weir and Sir A. B. Swan.

The entire takings are to go to the Lord Provost's Fund and the Cinema Trade Benevolent Fund.

U.A. Birthday Party

Willie Bendon celebrated United Artists' 20th birthday with a party in his office in Gordon Street, when a big birthday cake was cut by A. B. King.

It is interesting to note that Willie Bendon joined United Artists practically on its formation.

Novelty in Glasgow

Something of a novelty was introduced at the Regal, Glasgow, last week by the appearance on the stage during Allan Kennedy's interlude of seven young Americans, members of the Millennial Chorus of Salt Lake City, Utah.

New House at Alloa

Gaumont-British's new house at Alloa, built at a cost of £39,000, will be officially opened on Saturday, April 29.

Scottish Branch C.E.A.

The monthly meeting of the Scottish C.E.A. was held yesterday, Wednesday, in Green's Playhouse. A full report will appear in next week's KINE.

Audience of Clergymen

Last Friday morning Manager Pain, of the Picture House, Glasgow, in conjunction with Bobby Booth, arranged a special preview of "You Can't Take It With You" for the clergymen of Glasgow.

Lochgilphead's First

Lochgilphead is to have its first kinema. Work has started on the building, which will be one of the most up to date in the West Highlands.

MAGISTRATE DEFENDS CHILD KINEMA-GOERS

Critics Severely Reprimanded at Hull Mickey Mouse Presentation

PEOPLE who adversely criticise the attendance of children at kinemas were severely reprimanded by the Hull Stipendiary Magistrate (J. R. Macdonald) when he attended the Regis, Gypsyville, Hull, on Saturday and presented to the Mickey Mouse Club the silver cup won for good deeds during the past year.

"People say that you all turn out to be criminals, pickpockets and thieves by visiting the kinema," he said. "Such talk is all nonsense." The children's time, he continued, had been devoted to helping good causes, such as the infirmary and hospitals. That was more than was being done by those who criticised them.

Mr. Macdonald said he understood that there was a danger of the Mickey Mouse Club movement dying out in this country. If that happened it would be a great pity, for the work of the movement, in addition to creating good citizens, was of benefit to the country.

Presenting the cup to Miss A. Bell (chairman of the club), the Stipendiary remarked that this was the second occasion upon which it had been won by Hull members, the previous holders being the Regal Club.

About 800 members of the club attended the presentation, and the Stipendiary was introduced to the children by Reynolds Roberts, Chief Mickey Mouse.

Renee Houston, Naunton Wayne, and Lilli Palmer in Gainsborough's A GIRL MUST LIVE (20th-Fox) reviewed in this issue

New West End Entertainment

An exclusive newsreel film, in which celebrities, politicians and others will give their views—humorous and otherwise—on the various acts appearing in the show, is to be one of several unique features in "Grosvenor Gambols," the new Grosvenor House midnight revue, which commences on May 4. The idea is adapted from a recent American innovation and is entirely new to England.

Topicality will be the theme of the revue of which Vic Oliver is to be the star.

ASTAIRE-ROGERS TEAM IN REAL LIFE DRAMA

"The Story of Vernon and Irene Castle" Heads New RKO-Radio Group

EDGAR WALLACE BRITISH SUBJECT

HEADED by "The Story of Vernon and Irene Castle," the eagerly awaited Astaire-Rogers co-starring vehicle, RKO-Radio's latest group of shows scheduled for presentation for the four days starting May 1, abounds in scintillating entertainment, studded with screenland's foremost box-office stars, including such proven names as Fred Astaire, Ginger Rogers, Anne Shirley, Edna May Oliver, Lee Tracy, Virginia Weidler, Derrick de Marney and Tim Holt.

There are five films included in this group, four from the RKO-Radio Hollywood studios, and one British production, the thematic treatment of which encompasses all sections of film fare, ranging from musical and human drama, and hilarious comedy, to pulsating adventure.

These five films, all of which are to be shown at the Cambridge Theatre, are:—

May 1, 8.30 p.m.—"Flying Fifty-Five," starring Derrick de Marney.

May 2, 3 p.m.—"Double Daring," starring Lee Tracy.

May 3, 3 p.m.—"Swift Vengeance," featuring Tim Holt, with Virginia Weidler in a prominent characterisation.

May 4, 3 p.m.—"Boy Slaves," the current Anne Shirley starring vehicle; and

"May 4, 8.30 p.m.—"The Story of Vernon and Irene Castle," co-starring Fred Astaire and Ginger Rogers.

Ranking as one of Edgar Wallace's best-selling novels, Admiral Films have made of the "Flying Fifty-Five," a pulsating and exciting film of the English Turf, with Derrick de Marney in the stellar characterisation.

The narrative adheres closely to the Edgar Wallace original, opening with the winning by Derrick de Marney of a noted steeple-chase at a time when his father, Peter Gawthorne, a financier, believes him to be at his desk in the city. As the result, de Marney is ordered to leave the house for ever. Penniless, the young man calls on Marius Goring, an old friend, and race-horse trainer, and succeeds in gaining a job as a stable-hand.

Hiding his identity under the assumed name of Bill Hart de Marney's expert handling of Flying Fifty-Five, an unruly horse hitherto unfit for racing, wins the admiration of Nancy Burne, Goring's sister and chief assistant. Bill learns that Goring and his sister are financially embarrassed, and later, to assist them, urges the trainer to enter Flying Fifty-Five in a race and plunge heavily.

Meanwhile, D. A. Clarke Smith, an unscrupulous stockbroker, visits Gawthorne, his old partner, whom he once defrauded, and attempts to blackmail him by showing him a worthless cheque he has received from de Marney. Unsuccessful, and in dire need of money, Clarke Smith attempts to recoup his affairs by plunging heavily on Tempest, tipped as a sure winner for the forthcoming Newgate 'Chase. De Marney, however, by this time, has succeeded in gaining control over Flying Fifty-Five, and the horse, too, is entered in the race. Clarke Smith discovers this, and attempts to use de Marney's cheque as a lever for persuading the young jockey to lose the race. To doubly ensure that he will not ride the horse, he also accuses him of murder. The manner in which de Marney succeeds in thwarting this nefarious plan, winning the race after an objection against the rival horse has been sustained, and gaining the hand of Nancy Burne, marks a climax filled with many thrills.

Thrilling Racing Scenes

The film's numerous racing sequences are described as being among the most thrilling ever to have reached the screen, highlighted by the exciting race for the Newgate 'Chase.

Derrick de Marney, one of the most popular of Britain's leading men, gives a sterling performance in a rôle certain to increase his already extensive popularity. Others in the cast are John Warwick, Amy Veness, Ronald Shiner and John Miller. Directed by Reginald Denham, and produced by Victor M. Greene, the story was adapted for the screen by Vernon J. Clancey, with Kenneth Horne responsible for the dialogue.

"Double Daring" carries a picturesque romance between a lady lion-tamer and the show's manager, as a gripping secondary theme ingeniously and logically interwoven into the main story issue.

Lee Tracy, manager of the financially embarrassed Barvin Circus, hires Peggy Shannon's lion-taming act, leading feature of the rival Darlow Circus, in an effort to improve box-office receipts. Miss Shannon immediately encounters opposition from Rita La Roy, who is later killed in a trapeze accident. Tracy decides to send Virginia Weidler, Miss La Roy's daughter, to a home, but the child, aided by Miss Shannon, successfully pleads to be allowed to remain with the show.

One evening Virginia Weidler overhears Jack Arnold and Ed Gargan, of the Darlow Circus, planning to regain Miss Shannon's contract, and the child, rushing into the lion's den, risks her life to warn the animal trainer. Tracy nullifies the activities of his rivals, who are armed with a summons, by leaving for an adjoining State, but under the State law concerning child performers, Miss Weidler is committed to a juvenile home, but escapes and rejoins the circus.

The Darlow representatives, determined to make an end, present Tracy with papers which allow him no margin for outwitting them. Miss Shannon threatens to let her lions loose rather than return to Darlow's, and her assistant, overhearing her, puts the threat into operation.

A panic ensues, and one of the escaping lions stalks Miss Weidler. Edythe Elliott, matron of the home from which Virginia has escaped, arrives at the circus in time to see Miss Shannon risk her life to rescue the child. Impressed, she allows Miss Weidler to remain in the custody of the lion-tamer. An exciting climax arrives when Tracy succeeds in duping Arnold and Gargan into signing papers which release for all time their hold on Miss Shannon.

Designed particularly to fit the talents of Tracy, the film presents him as a suave, fast-talking showman who acts as a buffer between the circus and the outside world, and "fixes" any troubles which may arise. Once again gaining laurels for an outstanding performance, Virginia Weidler is ideally cast as the child who discovers a sentimental streak in the fast-talking Tracy. Lew Landers directed.

Ginger Rogers and Fred Astaire in a scene from THE STORY OF VERNON & IRENE CASTLE, which RKO-Radio is Trade showing on May 4 at 8.30 p.m.

Tim Holt and Virginia Weidler

The exciting adventures of a young policeman and "Ace" his highly trained dog in catching a notorious criminal gang is entertainingly narrated in "Swift Vengeance," the Tim Holt and Virginia Weidler co-featuring vehicle.

Jealous of the laudatory newspaper comment earned by Holt and his dog for their brilliance in tracking down criminals, the police staff, consequently suffering humiliation, instruct Holt to keep "Ace" at home. Following a new outbreak of crime, Holt's best friend is identified as the culprit responsible. Determined to prove his friend innocent, Holt, defying orders, uses the dog, who leads his master to a roadhouse, where the young policeman and his fiancée, Virginia Weidler, are captured by the gang. "Ace" comes to the rescue and frees Holt, and together the pair go to the police for help. The gang are caught while loading stolen furs on to a truck, and the Commissioner, as a reward, issues an order authorising the use of trained dogs in police work.

Fresh from his triumphs in a number of notable films, Tim Holt, actor son of the famous Jack Holt, is cast as the young policeman, with Virginia Weidler, again seen in a typical rôle, infusing a great deal of humour into the main theme. David Howard directed.

Brilliant Newcomers

How a group of adolescents, brought together through loneliness, and stealing to keep themselves from starvation, while pitting their wits against law-enforcement officers who strive to capture them, are finally trapped and put into virtual slavery, in a notorious "turpentine camp," is vividly depicted in "Boy Slaves," the Anne Shirley starring vehicle.

A group of brilliant young actors, many of them without previous film experience, head the masculine cast, with Roger Daniel, 14-year-old orphan, whose only acting experience has been in school theatricals, playing the lead opposite Miss Shirley. James McCallion, Charles Powers and Walter Ward, highly talented youths from the New York stage, and Walter Tetley, John Fitzgerald, Frank Malo and Paul White, youngsters with varying amounts of theatrical screen training, make up the balance of the "gang" of juvenile outlaws whose adventures comprise the basis of the plot.

Jeanette MacDonald in SERENADE, a forthcoming M-G-M picture

Anne Shirley in "Boy Slaves"

RKO-RADIO GROUP—Contd.

Roger Daniel, running away from his slum home, joins a gang headed by James McCallion. The boys loot a town, are captured, and at their trial an easy-going judge accepts the offer of a stranger, Charles Lane, to give them employment at his turpentine camp. McCallion, who refuses, is sent to prison. At the camp, where the boys discover they are virtually slaves, they meet Anne Shirley, an orphan girl, who warns them against incurring debts which the camp encourages them to make, but owing to which they are subsequently refused permission to leave without first paying the money they owe.

McCallion, who has been paroled, arrives at the camp, and plans with Daniel to smuggle out a letter asking for help. Meanwhile, Allan Baxter, the camp's foreman, thrusts unwelcome attentions on Miss Shirley, and she rushes to McCallion for protection. In a fight, a lamp is upset, and Daniel and Baxter die in the blaze. The boys surrender to the police. At their subsequent trial, the judge, aware of the situation, sympathetically remands the boys to a State farm, where they can learn a trade and have a chance to become honest men. P. J. Wolfson directed.

Astaire and Rogers

Adhering closely to the real life-story of Vernon and Irene Castle, world-famous dancing team of a quarter of a century ago, Fred Astaire and Ginger Rogers' co-starring vehicle, "The Story of Vernon and Irene Castle," is reported to be the greatest of all the pictures in which these two favourites have teamed.

The story is told against a memorable background of period settings, and revives a wealth of old-time tunes—"By the Sea," "Rose Room," "Waitin' for the Robert E. Lee," "Smiles," "Pretty Baby," "Darktown Strutters Ball," and many others. This parade of musical hits of long ago, together with its stirring romance and its dramatic conclusion, promise to make the picture the outstanding musical film of recent years. The current number, "Only When You Are in My Arms," by Con Conrad, Herman Ruby and Bert Kalmar, is sung by Fred Astaire.

When Vernon Castle, aspiring young dancer and comedian, meets Irene Foote, daughter of a New Rochelle doctor, it is a case of love at first sight. Vernon is "stooging" for Lew Fields in a musical comedy hit at the time, and throughout the winter he and Irene practise dance steps, hoping Fields will give them a chance. Instead, they get married, go to Paris through a misunderstanding, and find themselves penniless. They are rescued by the efforts of an elderly theatrical agent, Maggie Sutton, who gets them an offer to dance at a Paris café. They are an immediate sensation.

Story of Two Great Dancers

In a week, all Paris knows them. In a month they are famous all over Europe, and when they return to America they find themselves acclaimed on all sides. Triumphs follow, tour after tour, until they finally decide they will retire. Then the world war breaks out, and Vernon, a British citizen, enlists in the Royal Flying Corps. At intervals on leave he sees Irene. They are in Paris together when word comes that America has entered the war. Irene returns to America, and is in Hollywood, appearing in a war picture, when Vernon is transferred to Texas as an instructor.

Delighted, Irene hurries to Fort Worth to meet him. Vernon arranges for a special dinner in celebration, but the afternoon she is to arrive, Vernon crashes and is killed. Irene, holding back her tears, tries to carry on.

Around this authentic story of two great dancers has been woven a compelling piece of film entertainment, sparkling with the best-remembered songs of its era, and revealing the brilliant dances that brought the young couple their fame—the Castle Waltz, the Castle Walk, the Tango and the Maxixe, among others.

Astaire and Rogers, as the top-ranking screen dancers of to-day, are peculiarly well fitted to impersonate the Castles, and their characterisations are said to be their finest to date. The supporting cast is equally well chosen, with Edna May Oliver as Maggie Sutton, the agent; Walter Brennan as the Castles' faithful servant; Lew Fields playing himself; and Janet Beecher, Etienne Girardot and other noted players in important rôles.

Produced by George Haight, with Pandro S. Berman in charge of production, this RKO-Radio picture was directed by H. C. Potter, and is the eighth in which Astaire and Miss Rogers have co-starred.

(Continued at foot of column 4.)

New Policy for West End News Theatre

MOVIETONE BECOMES GAUMONT

THE Movietone News Theatre, Shaftesbury Avenue, is to revise its policy. From May 1 it will be renamed the Gaumont News Theatre, and will run a varied show of short films similar to the form of entertainment provided at the Tatler, Charing Cross Road.

The famous Shaftesbury Avenue was opened on August 18, 1930, as the Movietone News Theatre, and at the time was the first kinema of its kind in Europe. Since its inception the policy has been controlled by British Movietone News, whose programmes won for it world-wide recognition.

Under the new arrangement, while a substantial budget of news films will be included in the programmes, the public will be given the opportunity of seeing some of the interesting short films that are very rarely seen these days. It has also been decided to include a fifteen-episode Western serial, entitled "The Lone Ranger," claimed to be the first serial to be seen in the West End for twenty years.

FAN POLL HONOURS TWO M-G-M. STARS

Picturegoer Gold Medal Awards

Readers of the *Picturegoer*, the most popular fan paper in Britain, have completed their voting on the best performance in pictures released in 1938. Metro-Goldwyn-Mayer have been awarded top honours in both male and female star sections.

Readers' votes this year single out Margaret Sullavan for her moving portrayal of the doomed heroine in "Three Comrades." The corresponding male award goes to Charles Boyer for his brilliant study of Napoleon in "Marie Walewska."

Miss Sullavan and Boyer will each receive the *Picturegoer* Gold Medal—the British award most nearly approaching in importance the American Academy Awards.

M-G-M has previously had a winning star five times in the *Picturegoer* ballot since it was instituted in 1932.

Marie Dressler won it in 1932-33, Norma Shearer in 1933-34, Greta Garbo and Clark Gable in 1934-35, and Spencer Tracy in 1937-38. Including the new awards, the totals now stand: M-G-M seven, the rest of the Industry combined, seven.

LICENCE FOR MIDNIGHT MATINEE

Olton Cinemas' Annual Charity Effort

Solihull magistrates granted an application by W. F. Noel, manager of the Olton Cinema, for the extension of his music, singing and dancing licence from 11 p.m. until 1 a.m. to-morrow (April 23), when he will hold a midnight matinée in aid of Solihull Carnival.

This will be the fourth year in which Mr. Noel has held this effort in aid of charity, and in the past three years he has raised £250, in addition to opening a new wing with a sunshine balcony at the Olton Toddlers' Home.

"STORM OVER BENGAL" AT NEW GALLERY

Top Feature for Entire G.-B. Circuit

"Storm Over Bengal," the Republic drama of the British Army fighting on the North-West Frontier in India, starring Patric Knowles, Rochelle Hudson and Richard Cromwell, started a West End season at the New Gallery on Friday.

"Storm Over Bengal" is Republic's first major production designed for the British market and is a thrilling story with an extremely topical touch, glorifying the valour of British troops in India.

"Storm Over Bengal" has been booked to the entire G.-B. circuit as top feature.

"Dogs and Dawgs" for Warner Theatre

Mrs. Widgey R. Newman's recent production, "Dogs and Dawgs," which was acquired by Warner Bros. for distribution throughout the British Isles, has been booked for inclusion in the current programme at the Warner Theatre, Leicester Square.

It is understood that "Zoo in Spring," produced by Widgey Newman, will follow in the next programme change.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Gentleman's Gentleman, A (Warner)—British.	70 min. (U)	Eric Blore, Marie Lohr, Patricia Hilliard.	Artless farcical comedy turning on the adventures and misadventures of a blackmailing butler. Resourceful performance by star, useful supporting cast and effective presentation.	Acceptable light booking for the masses and family.
*Girl Must Live, A (20th Century-Fox)—British.	92 min. (A)	Margaret Lockwood, Renee Houston, Lilli Palmer.	Breezy vernacular comedy telling of the adventures and misadventures of gold-diggers. Teamwork versatile, staging ambitious, direction resourceful and dialogue great.	Very good comedy bet for the crowd. Harmless for youngsters.
I'm From Missouri (Paramount)—American.	91 min. (U)	Bob Burns, Gladys George, Judith Barrett.	Bob Burns in London high society as Missouri farmer here to sell mules to War Office. Comedy material made to measure for star.	Sound second feature offering for any hall, with nothing to harm juveniles.
Nancy Drew—Reporter (Warner)—American.	68 min. (U)	Bonita Granville, John Litel, Frank Thomas, Jun.	Detective comedy melodrama with an engaging juvenile interest. Young players particularly good, direction resourceful and atmosphere realistic.	Very good two-feature programme booking, family included.
Oklahoma Kid, The (Warner)—American.	80 min. (U)	James Cagney, Humphrey Bogart, Rosemary Lane.	Spectacular period outdoor melodrama of revenge. Smashing performance by Cagney in title role, rousing story, hearty support and healthy atmosphere.	Excellent general booking. Great for youngsters.
On Trial (Warner)—American.	61 min. (A)	Margaret Lindsay, John Litel, Janet Chapman.	Trial drama told in retrospect. Story theatrical but effective, clever performance by juvenile Janet Chapman, and neatly cultivated element of the unexpected.	Sound support for the masses. Hardly suitable for youngsters.
Trapped in the Sky (Columbia)—American.	59 min. (A)	Jack Holt, Katherine De Mille, C. Henry Gordon.	Brisk pocket espionage melodrama. Story compact, aerial thrills spectacular, star's performance good and support competent.	Good average programmer. Nothing to harm youngsters.
*21 Days (Columbia)—British.	75 min. (A)	Leslie Banks, Vivien Leigh, Laurence Olivier.	Melodrama of brothers' conflict adapted from a John Galsworthy novel. Theme a little vague, but staging ambitious, and much of the characterisation impressive.	Sound two-feature programme booking. Nothing to harm youngsters.
Winner Take All (20th Century-Fox)—American.	60 min. (U)	Tony Martin, Gloria Stuart, Henry Armetta.	Fight comedy melodrama, the third and possibly the best of the popular Papa Gambini series. Acting keen, story popular and presentation versatile.	Good general booking. Safe for the family.
Wuthering Heights (United Artists)—American.	102 min. (A)	Merle Oberon, Laurence Olivier, David Niven.	Period romantic tragedy adapted from Emily Bronte's immortal story. Tale sombre but emotionally impressive, acting fine and atmosphere effective. Feminine appeal strong.	Prestige picture of wide box-office address. Hardly suitable for youngsters.
Yes, My Darling Daughter (First National)—American.	75 min. (A)	Priscilla Lane, Jeffrey Lynn, Fay Bainter.	Domestic comedy illustrating with piquant provocation woman's claim to sex equality. Story clever, dialogue smart, teamwork polished and climax snappy. Feminine appeal immense.	Capital light booking. Not harmful to the family.

* A British Picture.

REVIEWS FOR SHOWMEN

A Girl Must Live

20th Century-Fox. British (A). Directed by Carol Reed. Featuring Margaret Lockwood, Renee Houston and Lilli Palmer. 8,349 feet. Release not fixed.

DISHONOUR among gold-diggers is the theme of this vernacular comedy, and for the most part it lives up to its promising and box-office title. There is, however, one slight snag—it could have been a little more compact. Versatile as the cast is and hard as the players work, it is rather on the long side. Still, in spite of its considerable footage, it will not be difficult to place. The dialogue, which is both bright and blue, alone encourages certain mass appeal. Very good British comedy bet for the crowd.

Story.—An attractive girl at a Swiss finishing school discovers that her parents cannot afford to pay for the completion of her education. Rather than become a burden she poses as Leslie, daughter of Leslie James, a famous pre-war actress, and sets out to carve her own career in the "profession." She makes Mrs. Wallis's theatrical boarding-house her headquarters and becomes acquainted with Gloria Lind and Clytie Devine, a couple of incorrigible gold-diggers.

Gloria and Clytie are rivals for the susceptible Earl of Pangborough, and before long Leslie finds herself a member of the hunt. Her methods are more refined, but she is sensitive enough to realise that she is not exactly playing the game. The Earl, however, inevitably falls for her and he is gentleman enough to allow her to claim victory in unembarrassing circumstances. Gloria and Clytie accept defeat philosophically and lose no time in getting to work on another member of the aristocracy.

Acting.—Margaret Lockwood, Renee Houston and Lilli Palmer are Leslie, Gloria and Clytie respectively. The first-named is adequate and the other two are great. Hugh Sinclair, as Lord Pangborough; Naunton Wayne, as a society blackmailer; David Burns, as a cabaret producer; Mary Clare, as a typical boarding-house proprietress; and, in a smaller measure, George Robey, as a middle-aged philanderer, contribute valuable and versatile support.

Production.—The story is slight, but so alive, alert and accurate is the characterisation, snappy the dialogue—the wisecracks have transatlantic crispness—and good the atmosphere that its lightness of texture is seldom perceptible. The manner in which the gold-diggers do battle for their intended victim is more than a laughable experience, it is a positive riot.

What is more, the battle-ground, represented by the wide choice of locale, which covers the field from theatrical boarding-house to cabaret and ancestral country seat, is generously appropriate to the contest. In tabulating the entertainment's laughable assets we must, however, return to the dialogue. We don't know who is responsible, but we do know it couples wit and wholesome vulgarity with a sureness of touch that, until now, has been the irresistible prerogative of the American.

Points of Appeal.—Light but bright story, versatile and attractive comedy team, resourceful direction, great dialogue, ambitious stagecraft and great title.

21 Days

Columbia. British (A). Directed by Basil Dean. Featuring Vivien Leigh, Leslie Banks and Laurence Olivier. 6,761 feet. Release not fixed.

MELODRAMA of filial conflict, adapted from John Galsworthy's novel, "The First and the Last." The three basic characters are an ambitious, social-conscious barrister, his worthless, improvident brother, and a vagrant ex-clergyman with an unhinged mind, set on retribution. The story attempts to interlock their lives to some tangible purpose, but there is a lack of balance, both in the direction and acting, which prevents the underlying theme from being clearly defined.

Still, although it draws too heavily on the imagination of the individual to carry confident mass entertainment, it has in author and star values sufficient to establish considerable box-office approach. On balance, it represents a sound two-feature programme booking.

Story.—Keith Darrant, a brilliant lawyer, is all set for a judgeship. His young brother Larry is a waster, and is not set for anything. One evening Larry accompanies Wanda, a working girl with whom he is in love, to her apartment. Wallenn, her vicious husband, is in possession of the room, and when he attempts blackmail Larry accidentally kills him. Larry deposits the corpse in a lonely spot, and is later accosted by Evan, a man of the cloth, who had fallen through drink. Larry gives Evan a cigarette, but unknowingly drops his gloves, which Evan picks up.

Larry tells Keith everything, but to avoid a scandal he implores Larry to get out of the country. Meanwhile, Evan is arrested for the crime, and Larry refuses to let an innocent man suffer. To complicate matters, Evan had robbed the dead man, and his sense of shame, accentuated by a deranged mind, prompts him to plead guilty. He is remanded for twenty-one days, and Larry decides to enjoy this period with Wanda, and then give himself up. Keith, thinking of his own career, once again implores Larry to get out of the country. At this juncture, a convenient twist, represented by Evan's sudden death by heart failure, promotes a happy ending.

Acting.—Leslie Banks makes Keith's conduct, fantastic that it is, understandable, and Hay Petrie contributes a clever cameo as Evan. But Laurence Olivier is lacking in restraint as Larry, and Vivien Leigh is not much better as Wanda. These two unfortunately do not help to render the drama thematically plausible. Supporting portrayals are polished.

Production.—Worldly success and failure are represented by the brothers Keith and Larry, and the willingness of

Vivien Leigh and Laurence Olivier in 21 DAYS (Columbia)

the former to sacrifice an innocent person in his own selfish interests, and the refusal of the latter to acquiesce, is typical Galsworthy in its tribute to the underdog. But the crux of the theme is less clearly put in the actual screen play, and because of this it fails to promote good melodrama. Failure in this does not, however, prevent it from being interesting and entertaining in many parts.

As a review of types and a parade of cameos, ranging from court scenes to romance and social contacts, both high and low, it has much to recommend it. Star and title values strengthen the recommendation.

Points of Appeal.—Good basic story, strong cast, author, feminine angle, ambitious technical presentation and provocative title.

Wuthering Heights

United Artists. American (A). Directed by William Wyler. Featuring Merle Oberon, Laurence Olivier and David Niven. 9,180 feet. Release not fixed.

PERIOD romantic tragedy, this picture is adapted from Emily Brontë's sombre yet immortal story of an affinity too mystical to find complete happiness on earth. Ben Hecht and Charles MacArthur have turned in an artistic and conscientious script, the acting is, in the case of Laurence Olivier, magnificent, and in the cases of the rest of the players competent, and the atmosphere and settings are in the mood. In short, it achieves as far as possible the spirit of the book.

Whether the average audience will be willing to accept an entertainment so sombre and melancholy in key is problematical, but to discount doubt there are title and star values. These should look after the crowd, while the sheer artistry and sustained dramatic intensity of the picture should win the approbation of the intelligentsia. It is, therefore, a prestige picture of wide and commanding box-office address.

Story.—Earnshaw, a county gentleman, owner of Wuthering Heights, a mansion seated in a bleak spot on the Yorkshire moors, adopts Heathcliff, an orphan boy with a gipsy streak. Hindley, Earnshaw's son, resents the intruder, but Cathy, Earnshaw's daughter, gives the boy sympathy. Following Earnshaw's death, Hindley turns drunkard and bullies Heathcliff. Cathy's sympathy for the victim turns to love; love is returned, and clandestine meetings follow. Heathcliff fails to find in Cathy's love the will to rise above himself and his humiliation. Edgar, son of a wealthy neighbour, courts Cathy, and Heathcliff goes away.

Edgar and Cathy marry, but Heathcliff comes back into Cathy's life as master of Wuthering Heights, and dictator of Hindley, now a cringing, dissolute wreck. Vindictiveness prompts Heathcliff to marry Isabella, Edgar's sister. She knows that Cathy and Heathcliff still love one another, and the knowledge causes her to experience unmerited torture. Proximity is too much for Cathy, who cannot stifle her love for Heathcliff, and she dies. Her curse is that Heathcliff will have no peace until he joins her. He not only accepts but welcomes his fate.

Acting.—Laurence Olivier puts over a magnificent performance as Heathcliff. The character seldom deserves sympathy, while the transformation from clod to man of wealth and vengeance is, to say the least, fantastic, but he not only brings conviction to his portrayal but translates intelligently its mystical quality.

Merle Oberon is a trifle lacking in depth as Cathy. She is not the visionary of the book, but she looks the part, and is clever enough to let Olivier bear the brunt of emotional responsibility. Their partnership is, on the whole, a success.

David Niven and Hugh Williams are sound as Edgar and Hindley, and Flora Robson is a strong link between story and listener as Ellen Dean, Cathy's nurse. All the minor rôles are admirably filled.

Production.—To analyse so famous a novel at this late date is both superfluous and presumptuous, but the fact remains that it is on the surface theatrical, and in the main deals with far from pleasant people. Put another way, its appeal is addressed to perception rather than reason, while its drama is fashioned from the supernatural rather than from logic and argument.

It has, however, a sombre genius, and the quality which has made the book live is sufficiently captured to make this, the film version, a picture of considerable importance. Its hold may not be so strong on the masses as on the more intelligent audiences, but it is nevertheless there.

To return to more mundane things, star values are well in evidence, and these, the great levellers, are of impregnable box-office strength. To carry the prosaic further, it is undoubtedly a woman's picture. In conclusion, credit must be given for the fidelity of the technical presentation. Atmosphere has period and meteorological accuracy. Weather and emotional conditions are always in subtle accord.

Points of Appeal.—Profound, thought-provoking story, intelligent direction, fine acting, effective staging, feminine angle, title and star values.

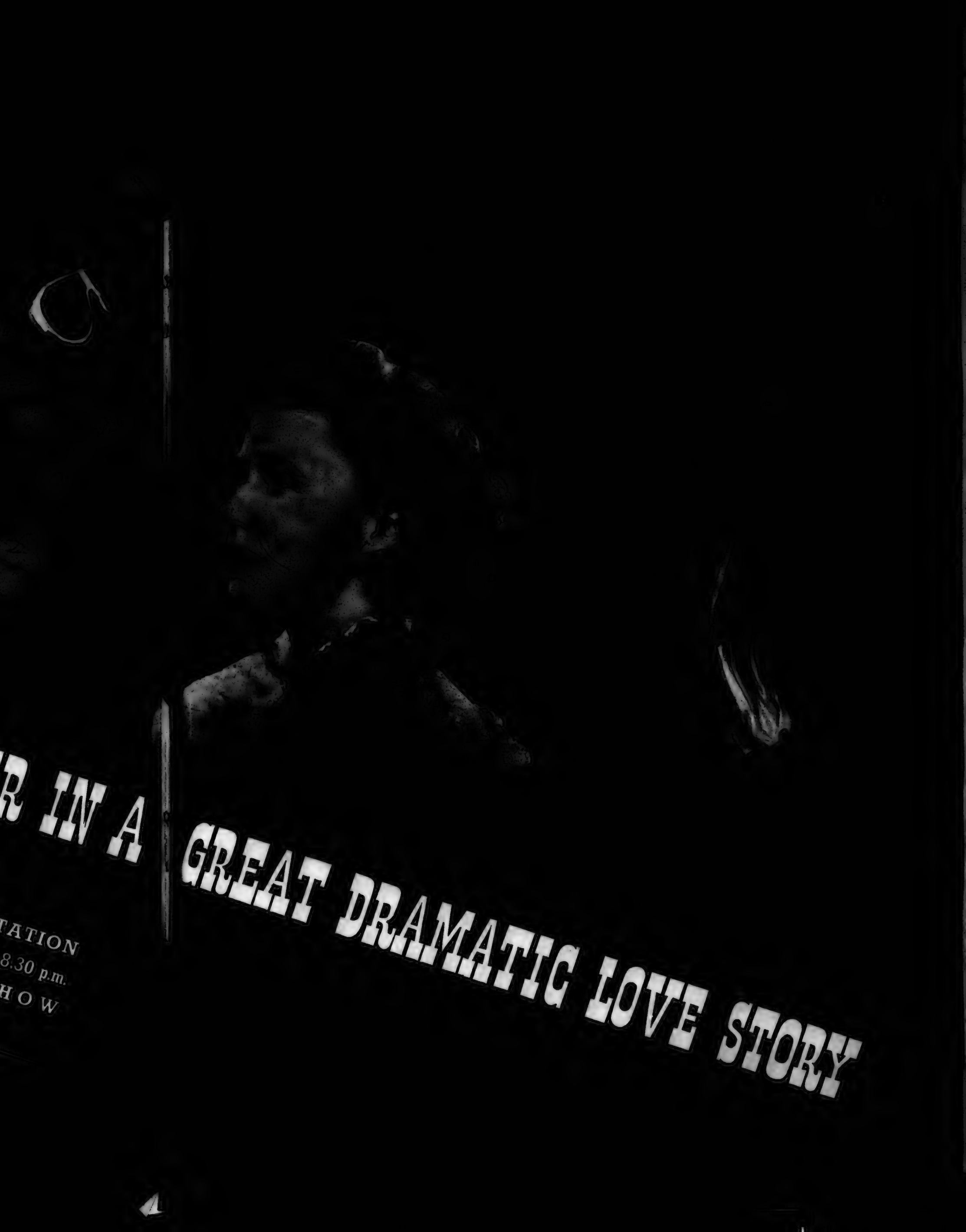
REVIEWS continued on page 37

"THE STORY OF VERNON & IRENE CASTLE"

A compelling piece of film entertainment is said to have been woven round the authentic life story of Vernon and Irene Castle, in their day two of the most famous dancers in the world. The subject, it is claimed, affords Fred Astaire and Ginger Rogers the opportunity of the greatest characterisations in their careers. The supporting cast includes Edna May Oliver, Walter Brennan, Lew Fields, Janet Beecher, Etienne Girodat, etc. THE STORY OF VERNON AND IRENE CASTLE will be Trade shown by RKO-Radio on Thursday, May 4, at 8.30 p.m., at the Cambridge Theatre.

NOW-FRED AND GINGER IN A GRE

We unreservedly pledge our word that at the TRADE PRESENTATION
at the CAMBRIDGE THEATRE, THURSDAY, MAY 4th at 8.30 p.m.
you will see the GREATEST BOX OFFICE SHOW
ever made by ASTAIRE and ROGERS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8:30 p.m.
H O W

'THE CASTLE WALK'

'MISSOURI WALTZ'

'IT'S A LONG WAY TO TIPPERARY'

'OH, YOU BEAUTIFUL DOLL

'MELANCHOLY BABY'

'EVERY LITTLE M

'YOU'RE HERE AND I'M HERE'

'WAITING FOR THE ROBERT E. LEE'

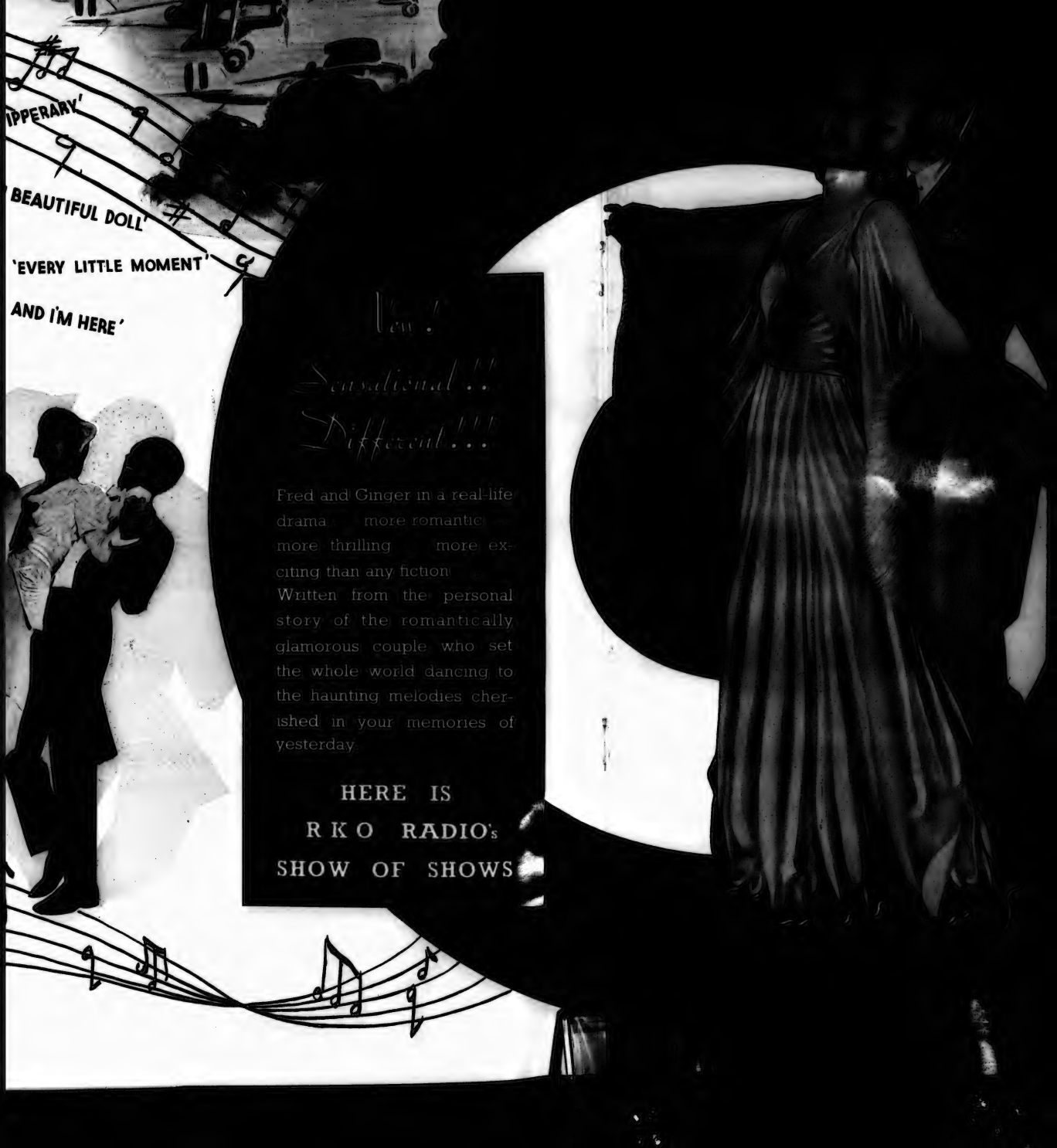
'BY THE LIGHT OF THE SILVERY MOON'

'ONLY WHEN YOURE IN MY ARMS'

'IN MY MERRY OLDSMOBILE'

'CASTLE RAG'

'YAMA YAMA MAN'


IPPERARY'
BEAUTIFUL DOLL'
'EVERY LITTLE MOMENT'
AND I'M HERE'
New!
Sensational!!
Different!!!
Fred and Ginger in a real-life drama more romantic more thrilling more exciting than any fiction
Written from the personal story of the romantically glamorous couple who set the whole world dancing to the haunting melodies cherished in your memories of yesterday
HERE IS
RKO RADIO's
SHOW OF SHOWS

Fred and Ginger in a real-life drama ... more romantic ... more thrilling ... more exciting than any fiction!
Written from the personal story of the romantically glamorous couple who set the whole world dancing to the haunting melodies cherished in your memories of yesterday
HERE IS
RKO RADIO's
SHOW OF SHOWS

VERNON IRENE CASTLE
ASTAIRE ROGERS

ROMANTIC FILM BIOGRAPHY

It is fitting that Fred Astaire and Ginger Rogers, the most popular dancing team of the day, should have been chosen to star in THE STORY OF VERNON AND IRENE CASTLE, the film biography of the famous dancers of the pre-war and war period. The story is told against a memorable background of period settings and revives a wealth of the song hits of those days. THE STORY OF VERNON AND IRENE CASTLE will be Trade shown by RKO-Radio on Thursday, May 4, at 8.30 p.m., at the Cambridge Theatre.

REVIEWS—continued from page 28

Yes, My Darling Daughter

First National. American (A). Directed by William Keighley. Featuring Priscilla Lane, Jeffrey Lynn and Fay Bainter. 6,793 feet. Release not fixed.

DOMESTIC comedy, the piquant and provocative story of which turns on the dilemma of a mother, a pioneer feminist, whose only daughter demands the right to practise what her mother had preached. Until the last reel or so complications are expressed mainly in dialogue, yet with all its verbosity, the entertainment is not lacking in vitality or exuberance. Good teamwork by an attractive cast, a subtle seasoning of sex, and a persistent feminine interest are the secrets of its popular success. Capital light booking.

Story.—Ann, a middle-aged woman, with a liberal outlook, is married to Lewis Murray, a staid banker. The couple have an only daughter, Ellen, and she inherits her mother's wide outlook. Titus Jaywood, one of Ann's early literary boy friends, visits the family, and others in the house are Connie, Lewis's much-married sister, and Granny Whitman, Ann's self-willed mother. Ellen is in love with Douglas Hall, a poor but honest lad, and when he lands a job in Belgium the two decide to spend a week-end together before circumstances compel them to separate.

Ann learns of their intentions, but as soon as she puts her spoke in Ellen accuses her of being a hypocrite. The rest of the family are brought into the fracas, but nothing they can do causes Ellen to change her mind. Lewis is the last to hear. He is fired with parental indignation, but wise Granny intervenes, and through her the young lovers are allowed to solve their own problems. Incidentally, bachelor Titus is landed by Connie.

Acting.—Priscilla Lane acts with spirit as Ellen, Jeffrey Lynn is an engaging Douglas, and Fay Bainter, is, in spite of a tendency to be a sob-sister, sound as Ann. May Robson, Roland Young, Ian Hunter and Genevieve Tobin lend considerable support.

Production.—The construction of the comedy has all the earmarks of a stage play, but shrewd adaptation prevents continuity of plot from being restricted. For a woman to advocate freedom of the sexes is one thing, and to allow her daughter to exercise the prerogative is another, and herein lies the intensely human and, at times, laughable crux of the entertainment. Essentials and appropriate embellishment are represented by polished teamwork, smart dialogue, and a snappy and spectacular climax. The compelling feminine angle needs no bush.

Points of Appeal.—Clever, provocative story, neat comedy situations, human angle, first-class acting, smart dialogue, natural atmosphere, and catchy title.

Winner Take All

20th Century-Fox. American (U). Directed by Otto Brower. Featuring Tony Martin, Gloria Stuart and Henry Armetta. 5,400 feet. Release not fixed.

TIGHT comedy melodrama, the third, and possibly the best, of the popular Papa Gambini series. Tony Martin is not too well cast as the two-fisted hero—he is hardly the type—but in spite of this the film hands out a good, if obvious, line in mass entertainment. Continuity of story design, resourceful co-stars, an enthusiastic cast, and shrewd direction are its infallible standbys. Good general booking.

Story.—Steve Bishop, a cowboy working his way through college, is unable to pay his bill at Papa Gambini's restaurant. He offers himself for the job of waiter, and is accepted. Gambini and his Italian friends are behind a scheme to promote a sports ground for children, and a charity boxing programme is held. Steve distinguishes himself in a rough-and-tumble contest, and is signed by Walker, a wily manager.

Julie Harrison, a sports writer, is all for Steve, but he, innocent of the fact that Walker has paid his opponents to lie down, gets a swollen head. Financial disaster follows, and he involves Gambini and his friends. Julie, however, has faith in Steve, and she gives him the inspiration to fight back. Happiness for all is staked when he meets the champion in a return contest, and, needless to say, he comes across in no uncertain fashion.

Acting.—Tony Martin is quite a pleasant personality, but although he works hard he doesn't quite make the grade as Steve. Gloria Stuart is, however, a pretty and competent Julie; Henry is his own inimitable self as Gambini; and Kane Richmond, Slim Summerville, Robert Allen and Pedro de Cordoba register in support.

Production.—The story is not strikingly original, but the trimmings are both virile and popular, and these, backed up by a resourceful cast and equally resourceful direction, present the obvious with a new and entertaining lease of life. Pugilism, domesticity and romance alternate in human as well as diverting order. Dialogue and technical presentation are first rate.

Points of Appeal.—Bright, alert and compact story, neat direction, good dramatic twists, rousing fights, clean romantic sentiment, irresistible comedy touches, good title and better cast.

Trapped in the Sky

Columbia. American (A). Directed by Lewis D. Collins. Featuring Jack Holt, Katherine De Mille and C. Henry Gordon. 5,357 feet. Release not fixed.

BRISK pocket melodrama of espionage, good Jack Holt, that's this picture. It has no truck with romance or comedy; action is the mainspring of the entertainment, and this is encouraged and sustained with a zeal that fully entitles it to mass honours. Support enthusiastic and presentation spectacular. Good average programmer.

Story.—Walter Fielding, an inventor, designs an electric bombing 'plane of tremendous potentialities. Major Roston, experimental officer in the U.S. Air Corps, is put in charge of the test flight, but something goes wrong, the 'plane crashes, and the pilot is killed. Sabotage is suspected, and Roston has himself cashiered for treason so that he can gain the confidence of the chief suspect, Fornay, an international agent.

His ruse works and before long he discovers that Fielding is in Fornay's pay. He also learns that Fielding was responsible for the tragic failure of the first flight and that he is planning to repeat his villainy on the next so that the Government will turn down his invention, thereby permitting him to accept a higher fee from Fornay. The way Roston turns the tables on Fielding furnishes a complete and exciting climax.

Acting.—Jack Holt is in his element as Roston; he displays all the essential moral as well as physical courage expected of the rôle. C. Henry Gordon also has a made-to-measure part as Fornay, while Holmes Herbert is disarming as Fielding. The supporting characters are equally well played.

Production.—Thrilling aerial spectacle is evident at the start and the finish, while sandwiched between is versatile incident containing all the hearty trappings of popular espionage fare. It is in more senses than one a rousing flight of fantasy with evergreen Jack Holt at the helm.

Points of Appeal.—Exciting, closely knit story, capital aerial thrills, popular star, good supporting team and attractive title.

The Oklahoma Kid

Warner. American (U). Directed by Lloyd Bacon. Featuring James Cagney, Humphrey Bogart and Rosemary Lane. 7,248 feet. Release not fixed.

SPECTACULAR period outdoor melodrama of revenge. The picture's got something, and that something's James Cagney. Cast in the rôle of two-fisted, two-gunned hero, he turns in a performance that makes the average Western star look like a cissy.

And that's not all, the story exercises the right to fight lawlessness with its own weapons; it is cast in the popular mould; supporting characters, or rather the opposition, are worthy of the hero's tough mettle; the detail has the authority of history, and the timing of the innumerable fights and exhibitions of gun-play is grand. It's the stuff to give boys and girls of all ages. Excellent general booking.

Story.—During the race for territory in Oklahoma, an immense strip of fertile land purchased from the Indians, Whip McCord, a gambler, and his equally unscrupulous followers take an unfair advantage of the situation. As a result, John Kincaid, a law-abiding pioneer, is compelled to grant McCord a gambling concession in the town-to-be. The town is built in next to no time, and McCord and his gang run it.

Kincaid, his son Ned, Judge Hardwick, and his daughter Jane, who, incidentally, is loved by Ned, are powerless to stop lawlessness. Kincaid subsequently tries, but is arrested on a false murder charge and lynched. Jim, Kincaid's renegade son, known as the Oklahoma Kid, risks arrest to avenge his father's death. McCord and four others are the men responsible, and by adopting their methods, the Kid bumps them off one by one. McCord is the last, and Ned, although mortally wounded, enables the Kid to complete his work. The Kid presumably reforms and takes over Ned's interest in Jane.

Acting.—James Cagney adopts Western guise for the first time as the Oklahoma Kid, and he wears it in the manner born. He is a killer with a sense of humour, a regard for justice and the gallantry of the cavalier. Humphrey Bogart makes a powerful adversary as McCord, and Rosemary Lane is a refreshing Jane. All the supporting types are good.

Production.—The mad scramble for free land, the trial and lynching of Kincaid, the Kid's disposal of four of his father's killers, and his final mortal scrap with McCord, are the spectacular milestones, and these are bridged with appropriate comedy and spirited romance.

The sweep of the melodrama is terrific, and so is its star. In fact, seldom, if ever, has fact and fiction been wedded with such breathtaking exuberance. It's that rare phenomena, a Western with unbounded box-office appeal.

Points of Appeal.—Rousing story, great dramatic twists, good humour, terrific fights, cracking climax, outstanding cast, title and star values.

A Gentleman's Gentleman

Warner. British (U). Directed by Roy William Neill. Featuring Eric Blore, Marie Lohr and Patricia Hilliard. 6,366 feet. Release not fixed.

ARTLESS but amiable farcical comedy depicting the adventures and misadventures of a blackmailing butler. Most of the twists are theatrical, but Eric Blore is equal to every emergency in the name part. He guides the ingenuous humour into popular channels. Support is eager and presentation is colourful, if not always convincing. Acceptable light booking, one with star values, for the family and the crowd.

Story.—Judy, a young girl, accompanies Pomeroy, an elderly man, to a New Year carnival ball. Her partner passes out and she thinks him dead. So do Tony and Bassy, two young revellers whose help she enlists. Tony is firmly convinced that only Heppelwhite, his gentleman's gentleman, can find a way out from their dilemma.

Heppelwhite does. He revives Pomeroy, tells Tony and Bassy that Pomeroy has been poisoned and, with the help of his ne'er-do-well nephew, Alf, sets the stage for blackmail. The unsuspecting Tony and Bassy are advised to go to Switzerland, but Heppelwhite's plans are disturbed when he learns that Pomeroy is travelling in the same direction. He goes in pursuit accompanied by Alf and, *en route*, makes a hit with Mrs. Handside Lane, a wealthy and susceptible widow. She turns out to be Judy's aunt. Complications pile up, and the upshot of it all is that Heppelwhite not only saves his own skin but lands a wealthy wife.

Acting.—Eric Blore is in good form as Hepplewhite; he is the screen's perfect valet. What is more, he has considerable resource. Marie Lohr faces up to farce and slapstick with grace as Mrs. Handside Lane, and David Burns turns in a characteristic comedy performance as American-born Alf. Peter Coke, Patricia Hilliard, David Hutcheson and Wallace Evennett adequately fill the gaps in support.

Production.—The play is not strikingly original, but it at least gives Eric Blore his head, and he takes the bit between his teeth in no uncertain manner. He alone brings a reasonable quota of laughs to the time-honoured set of complications. An Albert Hall ball sequence and Swiss pleasure resort scenes, complete with all outdoor amenities, contribute to happy versatility of locale.

The easy resource of the star, the enthusiasm of the suppporting cast, particularly during the knockabout incidents, and the effective technical presentation tot up to agreeable light entertainment.

Points of Appeal.—Bright, if obvious, story, evergreen gags, resourceful performance by box-office star, good support and technical presentation.

I'm from Missouri

Paramount. American (U). Directed by Theodore Reed. Featuring Bob Burns and Gladys George. 6,417 feet. Release not fixed.

SLIGHT story of Missouri farmer's bid to sell mules to British War Office on a visit to London, and complications ensuing through efforts of social-climbing wife to shine in Mayfair, provide ideal material for homely comedy methods of Bob Burns. The main situations are not new, but they score in vigorous narration and excellent work of cast. Sound popular second-feature-calibre entertainment.

Story.—Sweeney Bliss, a prosperous Missouri mule-breeder, leads his community in the fight against the slump. He gets an official of the British War Office in America interested in an Army contract. The official persuades him to come to England to state his own case. The Bliss family duly arrives, and the social-climbing Mrs. Bliss is soon installed in a Mayfair mansion.

The contract hangs fire and Sweeney's plans are almost ruined when a big reception held by Mrs. Bliss proves a social tragedy. However, an epidemic on the Indian frontier causes a demand for mules when all seems lost and, with the aid of a friendly Duke, Sweeney gets his contract, while the repentant Mrs. Sweeney promises to give up her society ambitions.

Acting.—The rôle of Sweeney is perfectly suited to the familiar technique of Bob Burns, and his rustic humour and likeable personality point the comedy situations. Gladys George, too, is excellent as the wife. Judith Barrett, E. E. Clive, Gene Lockhart and Melville Cooper head a strong supporting cast.

Production.—Situation of *nouveau riche* family trying to shine in high society is by no means new, but it is put over with good-humoured gusto and sufficient new twists to maintain interest, while hilarious individual situations cover up slightness of plot. Comedy highlights include drunken vaudeville "ham's" masquerade as distinguished American general at swanky reception, hilarious adventures of Burns when in a fog he walks into a Turkish bath with a mule by mistake, noble socialites being induced to do a jitter-bug dance, and, of course, the home-spun humour of the star. Love interest is provided by romance between Judith Barrett and William Henry.

Points of Appeal.—Strong comedy values, popular formula, and sound cast.

Nancy Drew—Reporter

Warner. American (U). Directed by William Clemens. Featuring Bonita Granville, John Litel and Frank Thomas, Jun. 6,114 feet. Release not fixed.

DETECTIVE comedy melodrama, a lively juvenile excursion into the uneasy fields of criminology. It is one of a series. Very little of it is credible, but such is the enthusiasm and versatility of its young player that criticism is completely disarmed. The ingenuous and irresistible appeal of youth is its easy passport to mass and family approbation. Very good two-feature programme booking.

Story.—Nancy Drew, a young girl, is a winner of a contest that entitles her to a try-out as newspaper reporter. Not satisfied with the assignment issued by the city editor, she gives herself the job of covering a coroner's inquest into the mysterious death of a wealthy old woman. She learns that the woman was poisoned by a chemical used in photography and that the testimony of the woman's nephew, Miles Lambert, has caused the police to indict Eula Denning, the victim's ward.

She is confident that Eula is innocent, and with the help of her young friend, Ted Nickerson, turns detective. She later persuades her father, Carson Drew, a noted lawyer, to defend Eula, but gets into many an exciting tangle before she proves her intuition to be correct.

Acting.—Bonita Granville acts with lively irresponsibility as Nancy, and Frank Thomas, Jun., contributes equally exuberant support as Ted. John Litel, Betty Amann and Sheila Bromley are the principal adult players. They have nothing on Mary Lee and Dickie Jones, a couple of tremendously precocious, but, nevertheless, entertaining juveniles.

Production.—Boxing, unrehearsed cabaret intermission, street chases, fisticuffs and bright touches of juvenile individualism are but a few of the elements worked into the lively, if extravagant, development. It is, it will be observed, the trimmings as much as the plot that contribute to good popular entertainment. Excellent dramatic balance is not all, the film also strikes the happy medium in adult and juvenile appeal. Conserving its modest box-office strength are first-class technical qualities.

Points of Appeal.—Versatile if extravagant story, good dramatic twists, clever juvenile players, spontaneous comedy, bright by-plot and good title.

On Trial

Warner. American (A). Directed by Terry Morse. Featuring Margaret Lindsay, John Litel and Janet Chapman. 5,506 feet. Release not fixed.

TRIAL drama, told in retrospect. Flashbacks are the method employed, while a small-child role, cleverly played by Janet Chapman, is the main vehicle of emotional appeal. Theatrical tricks are many. The entertainment is for people who feel rather than think. The verdict is, therefore, sound support for the masses.

Story.—Robert Strickland, a young business man, is arrested on a charge of shooting and robbing Gerald Trask, a wealthy philanderer. For reasons unknown to the court, Strickland refuses to put up any defence, but the law demands that a defence has to be offered. Arbuckle, a promising young lawyer, undertakes the difficult task.

Mrs. Trask, the dead man's wife, testifies that she had seen Strickland in Trask's blood-stained study, and Harry Glover, the dead man's secretary, asserts that Strickland knew the combination of Trask's safe, from which twenty thousand dollars had been stolen. As a last resource Arbuckle summonses Doris, Strickland's six-year-old daughter. Her evidence points to a relationship between Trask and Mrs. Strickland. From thence on there are many unexpected twists, the chain of which leads to the inevitable happy ending.

Acting.—John Litel puts over the difficult rôle of Robert Strickland with conviction; Margaret Lindsay displays no little emotional ability as Mrs. Strickland; and James Stephenson is true to type as Trask, but the cleverest acting of all comes from juvenile Janet Chapman as Doris Strickland. She masters intricate dialogue and delivers it with consummate naturalness. She'll get the women.

Production.—The method of story presentation places most of the dramatic onus on character played by Janet Chapman, but clever as she is it is almost impossible to believe that one so young could display such perspicacity. Still, the effect is good; it colours the theatrical drama with feminine appeal, and that's the chief thing. The play will keep the crowd on the *qui vive*.

Points of Appeal.—Ingenious, if theatrical story, clever performance by child player, sound support and feminine angle.

SHORTS OF THE WEEK

FIRST NATIONAL

†*DAFFY DUCK IN HOLLYWOOD. American (U). One reel. Release not fixed.*—Hollywood satire portrayed by animal characters, and presented in cartoon form. Fairly amusing. Average fill-up.

COLUMBIA

†*PROVINCE OF QUEBEC. American (U). One reel. Release not fixed.*—Comprehensive pictorial itinerary of Quebec, contrasting the past with the present, and introducing such famous landmarks as that represented by the spot where General Woolf made his historic assault. Photography and commentary good. Good featurette.

RKO-RADIO

THE MARCH OF TIME. No. 13. Fourth year. British (U). 1,642 feet. Released in series.—In this powerful issue the March of Time reverts to its recent single-sequence policy to picturise the Mediterranean as the background of war. Coincident with his announcement that he is "Protector of Islam," Mussolini launches vicious propaganda campaigns in French Tunisia, Egypt and Palestine. Realising the danger of Italy's aspirations, France counters the aggressor's moves by providing her wealthy colony of Tunisia with vast quantities of men and munitions. After the spontaneous loyalty evoked by M. Daladier during his recent visit to the African colony, France is determined that there shall be no "Munich of the Mediterranean." Enlightening diagrams and an informative commentary add to the immense powers of this issue, one of the finest yet compiled.

"WUTHERING HEIGHTS"

Scenes from the Samuel Goldwyn production WUTHERING HEIGHTS, which United Artists will Trade show to-morrow evening at 8.30 p.m. at the Cambridge Theatre. Merle Oberon, Laurence Olivier and David Niven are co-starred with Flora Robson, Donald Crisp and Geraldine Fitzgerald in important roles.

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★ WEDNESDAY, MAY 3,

A MONOGRAM SUPER PRODUCTION

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SENTATION, CAMBRIDGE THEATRE

ESDAY, MAY 3, at 8.30 PROMPT ★

SUPER PRODUCTION, Directed by WILLIAM NIGH

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MARSHA HUNT
MORGAN WALLACE

A Monogram Attraction.

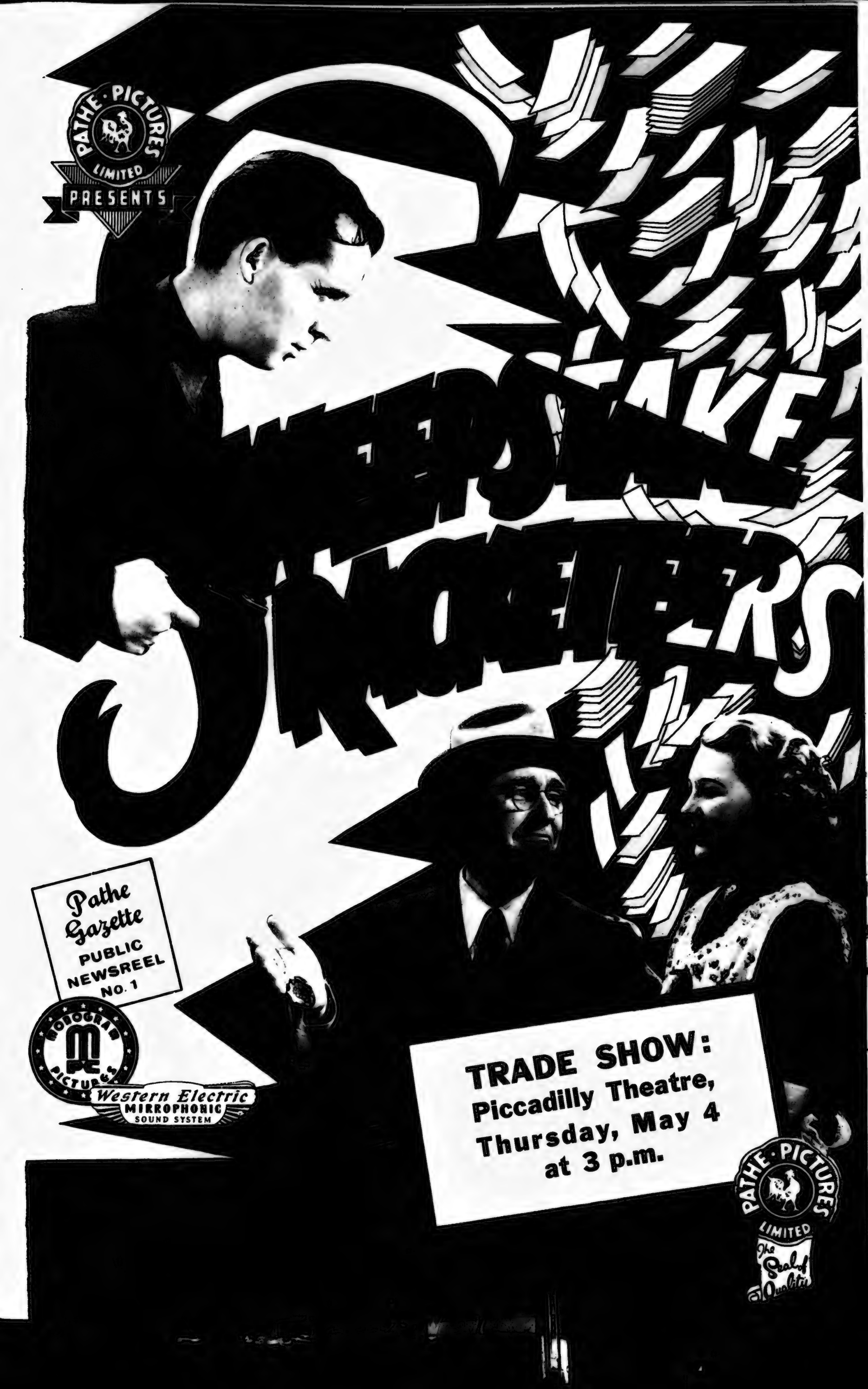
Directed by HOWARD BRETHERTON.

TRADE PRESENTATION

CAMBRIDGE THEATRE

FRIDAY, MAY 5th, at 3 p.m.

PATHE GAZETTE
Public
NEWSREEL No.1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Western Electric
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SOUND SYSTEM
TRADE SHOW:
Piccadilly Theatre,
Thursday, May 4
at 3 p.m.
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LIMITED

PATHE'S LATEST PICTURES

A quartette of important offerings are to be Trade shown next week by Pathe, headed by the outstanding Jackie Cooper-Martin Spellman subject, THE STREETS OF NEW YORK, which will be Trade shown at the Cambridge on May 3, at 8.30 p.m. : (1) Martin Spellman. (2) Jackie Cooper and Marjorie Reynolds. (3) STAR REPORTER, featuring Warren Hull, Anne Nagel and Sidney Blackman, to be shown on May 5, at 3 p.m., at the Cambridge. (4) MYSTERY 'PLANE, first of the "Tailspin Tommy" series, featuring John Trent, Marjorie Reynolds and Milburn Stone, at the Piccadilly Theatre on May 2, at 3 p.m. (5) Russell Gleason and Shirley Deane in SWEEPSTAKE RACKETEERS, to be shown at the Piccadilly on May 4, at 3 p.m.

NAMES—in—the—NEWS

HULL SHOWMAN TRANSFERRED TO NEW HOUSE : W. GORDON SMITH ELECTION CANDIDATE : MANAGER AS AMATEUR RADIO INSTRUCTOR : FOUR CHANGES IN BIRMINGHAM

W. G. SMITH

KEN JONES

W. SAUNDERS

COMEDIAN MAKES PRESENTATION TO MANAGER: SHEFFIELD C.E.A. OFFICIAL'S NEW POST : KINEMA PROPRIETORS' SUCCESS IN CIVIC ACTIVITIES: W. A. YONWIN JOINS SOUTHAN MORRIS

Reynolds Roberts, who for the past two years has been manager of the Regis Kinema, Gypsyville, Hull, has been appointed manager of the New Ritz, which is to be opened at Wallsend-on-Tyne on May 15.

Mr. Roberts started his career as chief of staff at the Regal, Hull, and was appointed manager of the Regis when that house was opened in 1937.

The vacancy at the Regis will be filled by **A. Hope**, at present manager of the Rex, Hull.

W. Gordon Smith, managing director of Warwick Cinemas, Ltd., is contesting the local council by-election in the St. Martin's ward of Sale, near Manchester, as an independent candidate. Polling takes place on April 29.

Warwick Cinemas, Ltd., are building a new theatre, with seating accommodation for 1,200 persons, at Sale Moor.

Mr. Gordon Smith opened as general manager the Longford Theatre, Stretford, and held this position for 18 months to May of last year. Other theatres at which he has held managerial positions include the New Oxford Theatre, Manchester; Pyramid Theatre, Sale; and the Curzon, Flixton.

Ken. Jones Back in Harness

"Ken" Jones, general manager of the Clifton Circuit, is now back in harness again at the headquarters at 30, John Bright Street, Birmingham. He resumed his duties last week, after an absence of eight weeks following an operation, and received a warm welcome from many of his Trade friends.

Harry Hillgrove, manager of the Dominion Cinema, Bispham, and formerly manager at various times of the Crompton, Palladium, and Tivoli kinemas, Bolton, has acceded to the request of the Bolton Radio Society, of which he is president, to become Morse instructor, and is travelling from Blackpool weekly to take the classes. Mr. Hillgrove has held his amateur transmitting licence for over 11 years, and is an ex-member of the Royal Navy Wireless Auxiliary Reserve.

The Birmingham Public Entertainments Committee has sanctioned a series of changes on the A.B.C. circuit in Birmingham. The licence of the Astoria, Aston, was transferred from **George Taylor**, who is now at the Aston Cross Picture House, to **Stanley James**, until recently in charge of the Palace Cinema Ballroom, Erdington. The transfer of **Charles W. Hutchin** from the Elite Theatre, Bordesley Green, to the Ritz, Bordesley Green East, finds the former house now in charge of **Francis John Day**.

Other managerial changes approved by the Justices were the appointment of **W. Ethelbert Sharp** as licensee of the Luxor, Balsall Heath, and **J. Howard Rogers**, who takes over the management of the Victoria Playhouse, Aston, from his father, **A. W. Rogers**.

Odeon Re-arrangements

Major Ernest Clifford, whose move to the Edgware Road Odeon was recorded last week, has been succeeded at the Forest Gate Odeon by **R. G. Monier-Williams**, from Horsham, where he has been for the past two years. Before joining the firm, Mr. Monier-Williams was for eight years with Gaumont British at many of their halls all over London, including the New Gallery.

The vacancy at Horsham has been filled by the transfer of **Graham V. Jelly**, from Kingsbury, where the new manager is **H. J. Gulley**, who has been with the circuit about 15 months, at Penge, Balham and Wimbledon. He is a recruit to the kinema trade from the ice-skating field, having been a professional instructor at Richmond and Streatham Rinks.

Coun. Herbert Oliver, of the Adelphi, Attercliffe, and a prominent committee member of the Sheffield C.E.A., was installed, last week, as president of the National Federation of Master Butchers' Association at the annual conference at Scarborough.

W. R. Ruecroft's New Charge

Will R. Ruecroft has resigned from the position of manager of Black's Regal, Gateshead, and this week he assumed the management of the Welback Cinema and Playhouse, Walker-on-Tyne.

Mr. Ruecroft was for a period manager of Black's Regal at Ilford, and on coming to Tyneside he was manager of the company's kinema at Byker for three years before he was transferred to Gateshead.

On Saturday Billy Bennett, the famous comedian, made a presentation to Mr. Ruecroft on behalf of the staff of the Gateshead Regal.

As a mark of their appreciation, members of the staff of the Majestic, Ashton-under-Lyne, presented a gold wristlet watch to **J. G. Laws** before he left after 6½ years as manager to take up a similar appointment at the Savoy, Grimsby. Making the presentation, **F. O. Thurman** (foreman) wished Mr. Laws every success in his new appointment and thanked him for all he had done for the staff in the past.

Replying, Mr. Laws said he was grateful for the co-operation he had received from the staff and asked them to extend the same support to his successor, **F. H. Hough**, who has arrived from Nottingham.

Bert W. Cole, kinema proprietor, has been elected chairman of the Blaby Urban District Council. He was vice-chairman last year, and has been on the council for the past ten years.

From Clacton to Greenwich

Woolf Saunders has been appointed manager of the Trafalgar, Greenwich. Although only 29 years of age, he has already had 11 years' experience in the business, having started in 1928 with the Bernstein Circuit, for which he was assistant manager at their East Ham, West Ham, Plumstead, Leytonstone, Edmonton, Willesden, and other halls.

He spent a year with Jack Rose at the Victoria, Islington, and for the past two years he has been in charge of the Century, Clacton-on-Sea, where he has made a name for himself by a succession of outstanding publicity and managerial ideas, including founding the 20th Century Orchestra, composed of 40 local artisan performers.

Mr. Saunders is succeeded at Clacton by **W. H. Raymond**, from the Croydon Empire.

T. B. Peel, proprietor of the Conquest, Watchet, Somerset, has been elected chairman of the Watchet Urban Council, a position which carries with it the office of justice of the peace. Mr. Peel has been a member of the council for a number of years, and has taken a prominent part in the public life of the town.

William A. Yonwin has been appointed manager of the Lyceum, New Ferry, Cheshire, one of the kinemas in the circuit of S.M. Super Cinemas, of which Southan Morris is principal.

Before coming to New Ferry, Mr. Yonwin was manager of the East Ham Palace, London, a variety theatre, for eight months. During the eleven years he has been in the business he has held managerial appointments at theatres and kinemas in various parts of the country, including Carlisle, Newcastle-on-Tyne, Chatham, Great Yarmouth and Maidstone. He is a member of the Kine. Company of Showmen.

Kiddies' Club Bids Farewell

Members of the Bournemouth Mickey Mouse Club turned up in big numbers at the Odeon on Saturday morning to bid farewell to their Chief Mickey Mouse, **F. C. Self**, general manager, who is leaving to take charge of the Odeon at Muswell Hill.

Prior to the opening of the matinee, D. Scott, assistant manager, invited little Miss "Pat" Fitzgerald, senior member of the Mickey Mouse Club, to appear on the stage and present Mr. Self with a pair of ornamental book presses. Miss White, chief usherette, then presented him with a desk clock on behalf of the staff.

The arrangements were made by D. Scott, Miss A. N. Bull, secretary, and D. Conrad, chief operator.

LEEDS SALESMAN PASSES

Death of H. Godfrey

The death of Harry Godfrey, for many years representative of First National under Jack Evans, at the Leeds headquarters, came as a shock to his many friends, despite the fact that he had been seriously ill for a considerable time. A few weeks ago he came out of hospital, but serious internal complications necessitated his return. Mr. Godfrey leaves a wife and two daughters.

The funeral was attended by prominent figures on both sides of the Industry, including C. P. Metcalfe, Harry Hopkins and E. M. Rush, officials of the C.E.A., and Jack Evans, Sidney Caverson, Edgar Isaacs, G. Allen, Charlie Ginger, Harry Gaunt, Philip Jacobs, L. Pickard, Arthur Wood, P. Livingstone, S. Hyde, Cecil Hurwitz, H. Cohen, G. Treen.

East London's New Compact Super

KEN NYMAN'S REX IN BETHNAL GREEN

BUILT on the site of the old Smart's Picture Palace, the new Rex Cinema at Bethnal Green has been opened by H.B.N. Picture Houses, Ltd., of which K. Nyman is managing director and theatre controller. It has been designed by George Coles, F.R.I.B.A., and seats 814.

An 80-ft. tower with the name of the theatre picked out in neon at the top is the dominant feature. At night the tower is floodlit from the base, making it a conspicuous landmark in the Bethnal Green Road. The whole of the exterior is carried out in pale green, cream and black wall glass.

The auditorium is designed in modern style with a simple, but attractive scheme of colouring, the principal colours being cream, brown, green and gold. The seating, executed by Kalee, Ltd., allows ample freedom of movement between the rows. Kalee projectors are also installed in the operating-box with Stelmar arcs; a Hewittic rectifier with choke control is another interesting installation.

W. L. Rimmington is resident manager of the theatre. Mr. Rimmington hails from Grimsby, and before taking up his new position was relief manager for the company at Notting Hill, Stepney and Poplar. H. Darby and Son, of 71, Lea Bridge Road, Leyton, were the general contractors.

KINEMAS AID NATIONAL SERVICE

Poster Sites Offered

A number of kinemas in the Widnes area have placed a section of their hoarding sites at the disposal of the local National Service Committee for advertising purposes.

Recently, the Mayor of Widnes (Coun. E. Heaketh) addressed an appeal for Balloon Barrage recruits from the Plaza Cinema stage.

Renter's Emergency H.Q.

Newcombe House, Crediton, one of the principal residences in the neighbourhood, containing 25 rooms, and standing in six and a half acres of ground, has been leased by one of the most important British film companies for use as administrative quarters in the event of an emergency.

"KINEMAS SHOULD HAVE CAR-PARKS"

Police Chief's Comments at Chester Hearing

Chester magistrates on Friday last endorsed a suggestion by the Chief Constable that the management of a kinema in the vicinity of Forest Street should be asked to exhibit notices at the entrance indicating where car parking facilities were available. Slides giving similar particulars on the screen were also proposed.

During the hearing of summonses against the motorists for causing obstruction in Forest Street the Chief Constable commented that as the Ministry of Transport did not recognise "No parking" notices in the streets such notices should be exhibited in the kinema entrance. This would indicate that parking in the streets was prohibited and slides giving particulars of the nearest garage or car park could also be exhibited on the screen.

"In my opinion," he added, "kinemas should not be permitted to be built these days unless they have parking grounds attached."

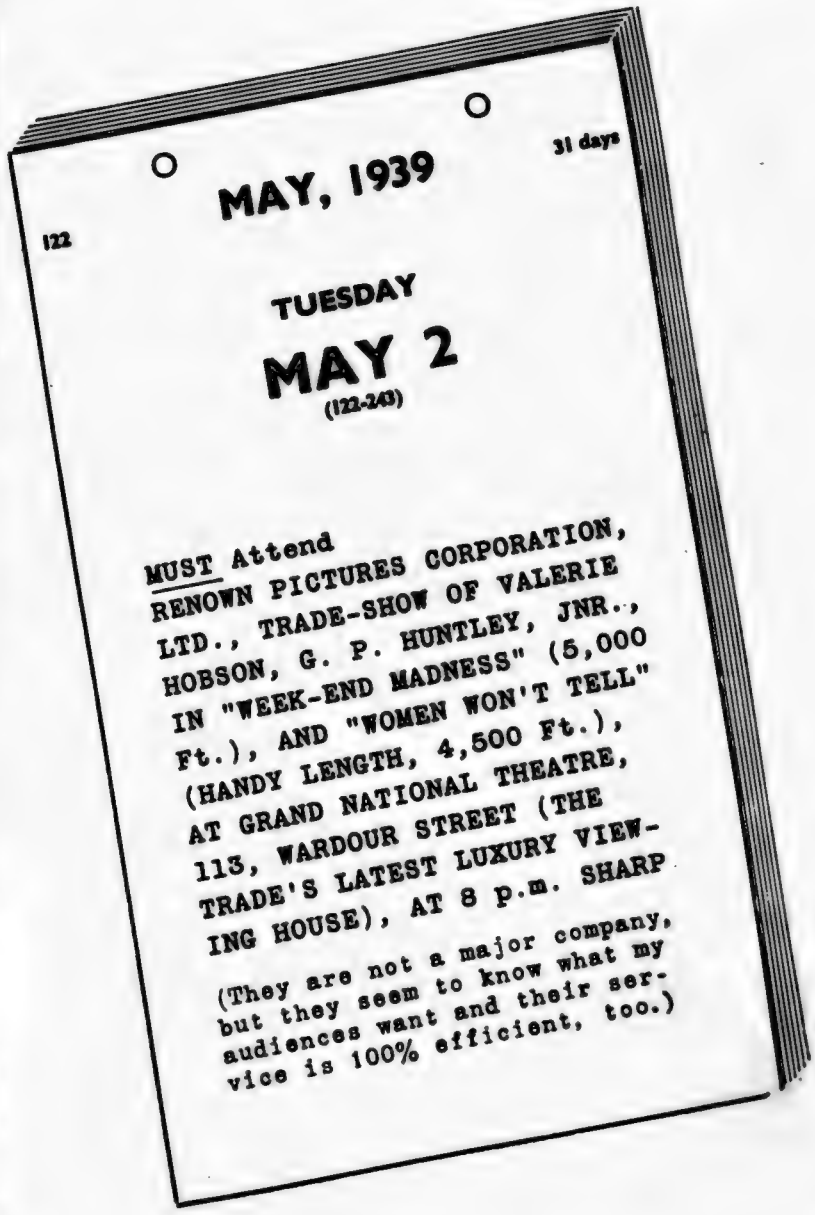
BIRMINGHAM FIRE MYSTERY

Kinema Outbreak Follows Burglary

Mystery still surrounds a fire which occurred at the Waldorf Picture House, Sparkbrook, Birmingham, on Tuesday last week. It followed upon a burglary early that morning, when the office was ransacked. It was thought that the intruders had left a "smoke bomb" behind them. No trace of this, however, was found, and the police after a thorough investigation, discredit the idea that the I.R.A. were concerned in the fire, which was confined to the staff room.

TROON CHARITY EFFORT

A special programme was given in the Embassy, Troon, in aid of the funds of the Kilmarnock Infirmary, and as a result over £35 was available for this charity, the remainder going to the Cinema Benevolent Fund.


122
MAY, 1939
31 days
TUESDAY
MAY 2
(122-243)
MUST Attend
RENOWN PICTURES CORPORATION, LTD., TRADE-SHOW OF VALERIE HOBSON, G. P. HUNTLEY, JNR., IN "WEEK-END MADNESS" (5,000 Ft.), AND "WOMEN WON'T TELL" (HANDY LENGTH, 4,500 Ft.), AT GRAND NATIONAL THEATRE, 113, WARDOUR STREET (THE TRADE'S LATEST LUXURY VIEWING HOUSE), AT 8 p.m. SHARP
(They are not a major company, but they seem to know what my audiences want and their service is 100% efficient, too.)

GRAND NATIONAL'S NEXT PRE-VIEW GROUP

"I Killed the Count" Co-Starring Syd Walker and Ben Lyon

NEWCOMER STARS IN "PRISON TRAIN"

THE next Trade shows of Grand National pictures are scheduled for Tuesday and Wednesday, May 2 and 3 when they will present "I Killed the Count," co-starring Syd Walker and Ben Lyon, and "Prison Train," with Fred Keating and Linda Winters featured.

It is little more than a month ago since Grand National had their initial group of Trade shows, which included "The Mind of Mr. Reeder," starring Will Fyffe; and "I Met a Murderer" and "Exile Express." "The Mind of Mr. Reeder" and "I Met a Murderer" have since had very successful London pre-releases.

What Would You Do, Chums?

"I Killed the Count," the Grafton production, co-starring Syd Walker and Ben Lyon, is based on the popular stage success of the same name by Alec Coppel, is interesting if only for the fact that it co-stars one of the most popular figures in the English entertainment world to-day. Syd Walker and his popular "Send me a postcard, Chums," has become a household word. The weekly broadcast in the Band Waggon series, incidentally, one of the most successful series ever presented by the B.B.C., have made a host of followers for this jovial junk man with the fruity voice and Cockney accent, and "I Killed the Count" is the first film to give Syd Walker a part he can really get his teeth into. He plays the rôle of a detective inspector from Scotland Yard who is faced with the embarrassing fact that there are three confessions to the murder he is investigating. Co-starring is Ben Lyon, the popular American film star, who is as well known in this country on account of his vaudeville appearances up and down the country and his frequent broadcasts as he is for the many American films in which he has starred.

Talented Supporting Cast

These two popular entertainers are not asked to carry the burden of supplying the entertainment in "I Killed the Count" alone, for they have been surrounded with a very talented cast, including Barbara Blair, the popular American entertainer, Terence de Marney, the well-known stage, screen and radio star, and Athole Stewart, one of the finest character actors in films.

"I Killed the Count" was produced by I. Goldsmith and directed by Fred Zelnik from the scenario by Lawrence Huntington and dialogue by Alec Coppel, the author of the original play. It will be Trade shown on Tuesday, May 2, at the Cambridge Theatre at 8.45 p.m., and tickets will be allocated on application only.

"Prison Train," which will be Trade shown on Wednesday, May 3, in their own theatre at Wallace House, Wardour Street, at 11 a.m. and 3 p.m., is a fast-moving gangster thriller co-featuring Fred Keating and Linda Winters, a lovely young newcomer to the screen.

Rival Gangsters

The story deals in an exhilarating fashion with the battle going on behind the scenes between two rival gangsters, when the son of one of the gangsters, in entire ignorance of his father's source of income, falls in love with the sister of the rival gangster. The latter kills the boy and the boy's father swears revenge. This revenge takes him almost to the gates of the dreaded Alcatraz prison, where long-term prisoners are confined, but he gets even with his rival in the end and cheats justice of obtaining payment for the murder.

Some of the most thrilling of the many absorbing scenes concerns the train which crosses America bound for Alcatraz with convicted long-term prisoners aboard—a hot-bed of seething, discontented and desperate characters who stage a breakaway which results in a gun battle in its corridors.

In the cast are Clarence Muse, Alexander Leftwitch and the one-time Western star, Franklyn Farnum. Gordon Wild directed this Malcolm Browne production.

Fred Keating and Linda Winters in PRISON TRAIN (Grand National)

TWO FURTHER G.N. TRADE SHOWS

Second "Mr. Reeder" Film For May 16

Grand National Pictures have fixed London and provincial Trade show dates for two further films, making four films to be presented by them during May.

One of the new subjects is "The Missing People" with Will Fyffe as Mr. Reeder, directed by Jack Raymond, which is to have its London Trade show on Tuesday, May 16, at the Cambridge Theatre. This will be followed very quickly, at a date and venue not yet settled, by at least one American picture.

Poster Sites in Exchange for Advertising on Screen

MARGATE COUNCIL REJECTS PROPOSAL

A proposal that seven sea-front poster sites should be given to the Regal circuit (County Cinemas, Ltd.) in exchange for the showing of slides advertising Margate in eight of the circuit's kinemas was turned down by the Margate Town Council at their April meeting by 17 vote to 15.

The matter was debated at some length, several members holding that the proposal was entirely against the former policy of the Council and pointing out that other applicants for poster sites on the front had been refused.

One member said that the sites were worth £800 a year, and that the kinema advertising offered in exchange was not worth £100. Another speaker raised the point that it was unfair to other kinemas in the town to make such a concession to the Regal.

Supporting the proposal members said that the slides would be shown on seven days a week throughout the year, and that they would form the finest possible advertisement for the town.

H. DAY'S QUESTION IN COMMONS ON WAGES

THE POSITION OF EMPLOYEES OUTSIDE AGREEMENT

IN the House of Commons on Thursday HARRY DAY asked the Minister of Labour whether, in view of the fact that the recent inquiry held by his department into the working conditions and hours of work of persons employed in the kinema Industry revealed the fact that many thousands of persons so employed were working over 70 hours a week for salaries under £2 10s. per week, and that their employers did not belong to any association and, accordingly, no agreement could be arrived at between them and the employees' association, he would now state what action he proposed to take to improve or remedy these conditions.

Standardising Conditions

MR. ERNEST BROWN said he was not aware what authority the hon. member had for the statements contained in the first part of his question. In any case, he was of opinion that the best method of making progress towards the regulation of wages and other conditions in this Industry was as stated in his reply of March 9.

MR. DAY: How is it proposed to deal with those employers who are members of no association?

MR. BROWN: I have already stated that we intend to go on as we are going with very satisfactory results, and we will consider later what happens.

MR. TOM WILLIAMS: What action will the right hon. gentleman take in cases where employers' and workers' organisations have entered into agreements to observe certain conditions, and the conditions are not observed by non-members of employers' organisations?

MR. BROWN: I should not care to commit myself on a hypothetical question of that kind. If both organisations make representations to me I am always willing to consider them, as in the case of any other industry.

MR. DAY: The right hon. gentleman says he proposes to go on in the same way because of the satisfactory results, but does he realise that these inquiries have been going on for many years?

Satisfactory Results

MR. BROWN: Yes; the results that have been obtained in the last two years have been more satisfactory than for the whole of the rest of the period.

GEOFFREY MANDER asked the Prime Minister whether he would state the number of occasions during the past two years on which communications had passed between the British Board of Film Censors and himself with reference to requests for information or guidance.

NEVILLE CHAMBERLAIN said that he had no knowledge of any such communications.

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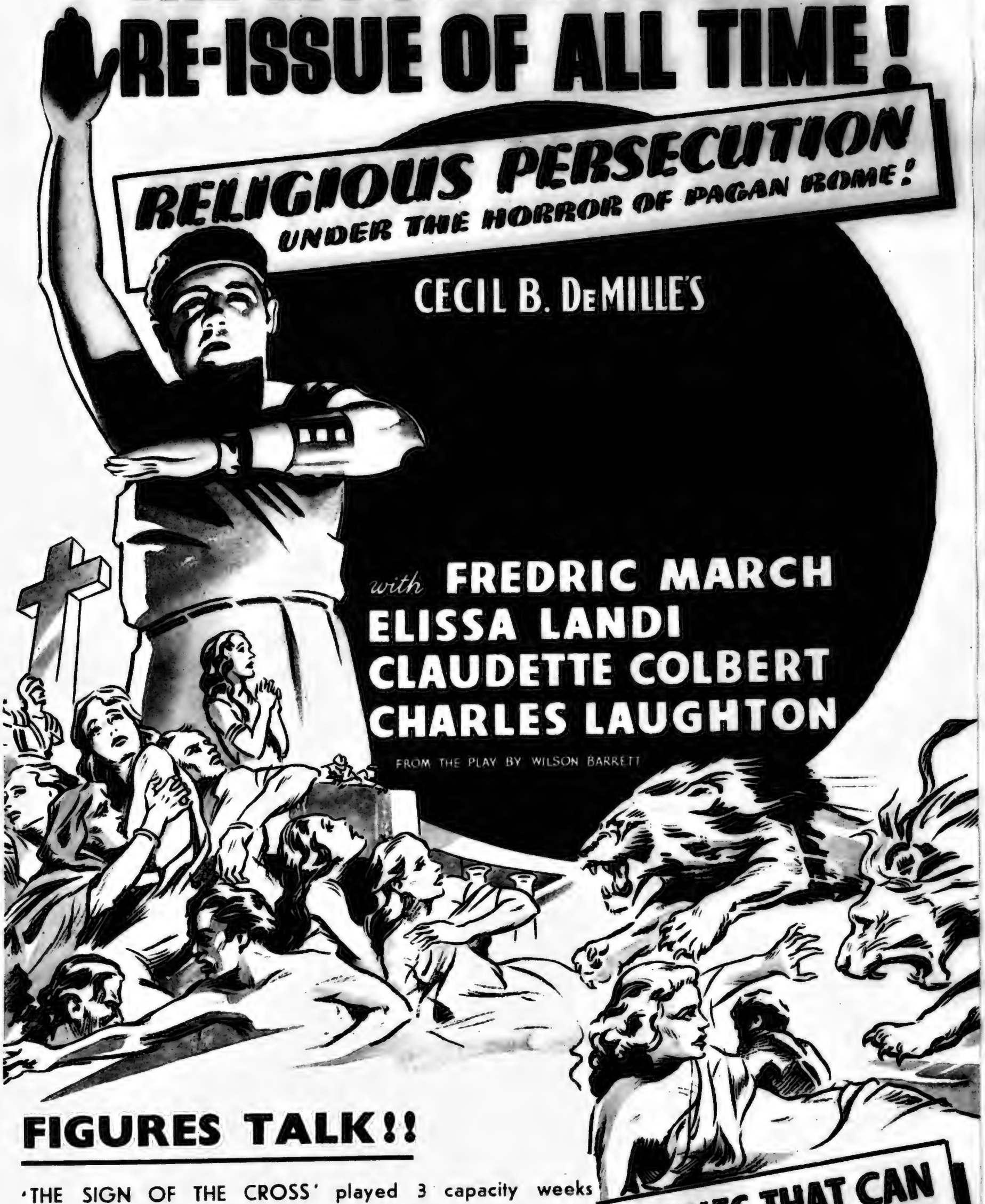
CLAUDETTE COLBERT
CHARLES LAUGHTON

FROM THE PLAY BY WILSON BARRETT



FIGURES TALK!!

'THE SIGN OF THE CROSS' played 3 capacity weeks at the CARLTON, Haymarket, during the hot weather. ***It was seen by 30,000 people!***

At BIRMINGHAM *(Paramount Theatre)* packed houses stood and sang 'Onward Christian Soldiers' during the prologue with amazing fervour!

SCENES THAT CAN *NEVER* BE SEEN AGAIN!

Paramount Pictures

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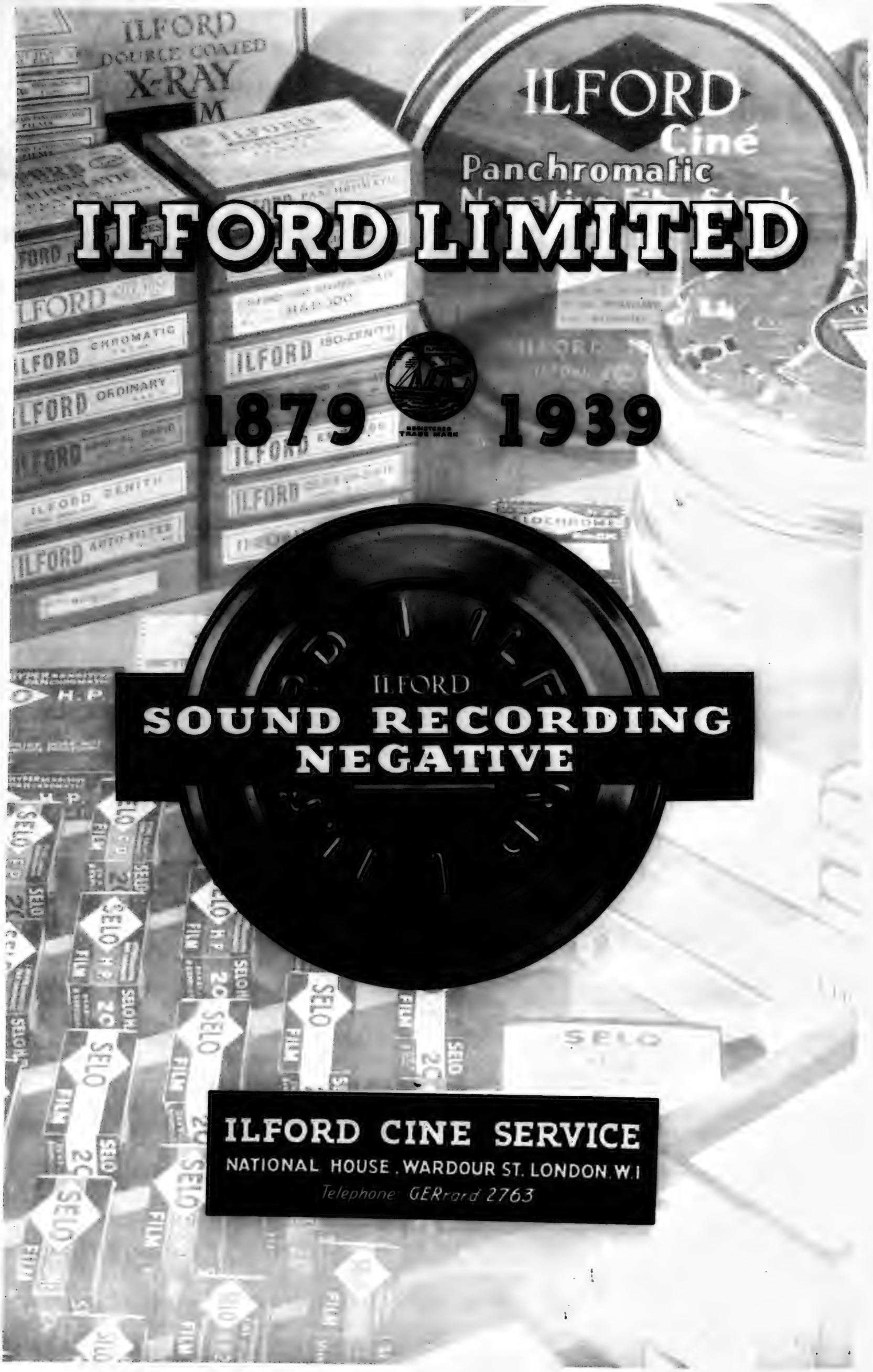
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THE PRODUCER AND HIS CUSTOMER

Do We Make for U.K. or U.S.?

PROFIT FROM OUR OWN MARKET

By P. L. MANNOCK

MUST we make British films for a world market, or be content with revenues derived from this country and the Empire? It is an old query, and one which has caused sharp divisions of studio opinion ever since 1923. Its real point usually rests on the assumption that to tackle the American market with any hope of success you must (1) spend a great deal more than would be otherwise economic and (2) tie-up not only with American world-distribution but also knuckle down to American authority in treatment.

In the past the making of British films for American audiences has been one long chapter of ludicrous optimism, incompetent marketing, specious promises and bluffing misstatements—punctuated by a very few undoubted successes abroad. Against unfair commercial odds, the British producer has had the worst of it. Even more regrettable is the fact that the British industry as a whole has failed to exert its real bargaining power with Hollywood.

A STRONG case can be made out for the hopelessness of ever trying to sell British pictures to American audiences—that is to say, pictures made with British money, embodying essentially British ideas. Herbert Wilcox has American money to back him to-day, and American interests will net most of the profits of the best British films of the past two years.

This position has, indeed, been crystallised into bold, unmistakable terms by Frank Hill in the latest K.R.S. report: "The course seems set for a film production industry being established here by and through American interests—unless British studios can produce films so characteristically British and at such a cost as will ensure a profitable return from this country without reckoning any possible return from the U.S.A."

• • •

PUSHED a little further to its logical extreme, this means that America will always have a monopoly of films made for the world market. An uncomfortable conclusion; but isn't it true?

Conditions to-day, when American finance is laid out to bring into existence a comparatively few British pictures, are obviously not particularly encouraging to the British financier, already shy of advancing a halfpenny to any studio project. Nor are they encouraging to studio workers, who find fewer (even if better) films being made. On the purely creative side they are a positive blight. The building up and exploitation of new stars is made more difficult than ever; the chances for British directors to show their mettle are further reduced. Consider also the vital spirit of production—the story.

BRITISH production, whenever seriously sponsored by Hollywood, is very little use to the British author of stories for the screen. The subjects chosen, I notice, are usually either "safe" ones of famous novels or plays, or original scenarios by Hollywood scripters. Novelists and dramatists may sell their rights lucratively, but authorship direct for the screen seems to be actively discouraged.

However, this consideration has a direct bearing on Mr. Hill's further remarks: "The British industry must either seek to produce such films as, by their originality of theme, ideas and treatment, will be something different from what the public has been accustomed to see for many years past, or else content itself to follow in the wake of the U.S.A. film companies."

Here, it seems to me, is a line for our studios to pursue; to concentrate on films which Frank Capra says are the most badly needed—films which "say something." If that means anything, it means encouraging the author.

• • •

STRANGE as it seems to some of my friends, I still retain the apparently incurable notion that it is possible to make profitable pictures for native markets alone. Some of those who put this into practice complain that it is impossible to get a profitable deal from a renter; but although I have heard some surprising stories, I am reluctant to believe such a generalisation.

At the same time, I suggest that, with the diminution of supplies and the increased number of new halls, the British renter might well pause before carrying out a deal which puts a British production unit out of business. For I have been furnished with figures which, if true, show a startling discrepancy between grosses and the producer's portion.

It seems to me, for instance, that if a British film can gross double its production cost, the studio ought not to go broke. Yet this has happened more than once to sensibly managed units.

PROVIDED the renter plays fair, there should be a real future for the "home market only" studio, which, by the very nature of things, must be the white hope of original British ideas in screen entertainment.

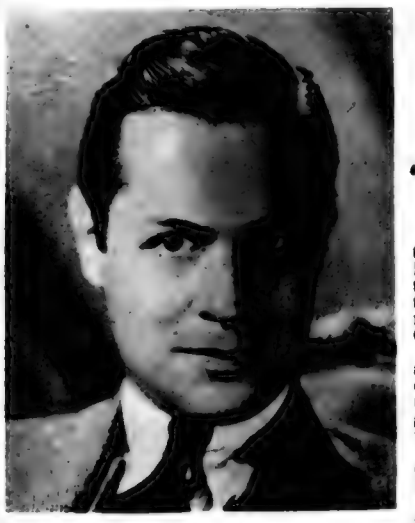
Such a studio should never employ an imported author, director or script-writer, but should devote endless trouble to encourage bold story ideas that are British in essence and idiom. The object would be the production of pictures that appeal to the intelligence. In several studios to-day the writing personnel, judging by results, is remarkably unimpressive. By contrast, I am glad to note some very bright creative people in one or two other studios. There are actually one or two studio chiefs who recognise that it is even cheaper and more satisfactory to work out an original idea than to buy a novel and scratch out an adaptation.

• • •

INSISTENCE on costly spectacle is a delusion. The public are tired of mere eyefuls. The lesson of the French film may well be taken to heart. Not enough audiences exist to warrant French spectacular production at all; yet from Paris come the most interesting intimate films in the world. Hollywood has shown often enough how to put over the ordinary American domestic scene with warmth and humour. The British domestic scene, so far as the screen is concerned, might not exist at all; yet family life is a stronger institution here than in the United States.

With the aid of the British author, it is feasible to make countless British films for our audiences and not go bankrupt, even in ideas. They are only to be made by dismissing the "epic" subject almost completely, substituting kindly humour for sordidness, and presenting our own settings with a lively naturalness. The showman would welcome them. Prospective financiers would also be risking less.

Robert Montgomery for England



ROBERT MONTGOMERY

TO STAR IN TWO BRITISH FILMS

"Busman's Honeymoon" and "Earl of Chicago"

Ben Goetz, M-G-M British Studios production chief, cables from Hollywood that Robert Montgomery has been assigned to the leading rôle in two important pictures to be made shortly in this country, "Busman's Honeymoon" and "Earl of Chicago."

Producer Victor Saville, who has recently arrived in Hollywood for script conferences on forthcoming M-G-M British studios pictures, will be sailing with Robert Montgomery and Ben Goetz in about three weeks.

An interesting announcement regarding directors for these pictures will be made shortly.

"Busman's Honeymoon" is a romantic detective story by Dorothy Sayers and one of the Lord Peter Wimsey series; "Earl of Chicago" is an American gangster story with an unusual angle, set against an English background, and is a new addition to the M-G-M studios schedule.

Spencer Tracy has sailed on the *Queen Mary* for a holiday in Paris and London.

SUPER AND PLUS X

KODAK'S IMPOSING LIST

Few introductions of a new film stock have been received so enthusiastically as Kodak's Super X which, with the same company's Plus X, is in almost universal use in Hollywood studios, and is very widely favoured by cameramen in this country.

On another page are set out the leading film productions from both British and American studios in which these two stocks have been employed.

"JUST WILLIAM" COMPLETED

"Just William," the first of the series of family pictures based on Richmal Crompton's famous "bad boy" stories, has been completed at Welwyn by Graham Cutts for Associated British.

The last scenes to be shot were outdoor sequences showing the children's firework display, during which ten-year-old Dick Lupino, as William, and his three "outlaws" distinguish themselves by catching two burglars.

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A selection of Recent Productions made on . . .

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	Photography by	Film Type
ADMIRAL FILMS		
Midnight Mail	Ernest Palmer	Plus-X
ANGLO-AMERICAN		
Secret Journey	James Wilson	Plus-X
ARGYLE-BRITISH		
My Irish Molly	Ernest Palmer	Super-X
ASSOCIATED BRITISH PICTURES		
Just William	W. Harvey	Plus-X
Poison Pen	Phil. Tannura	Plus-X
BRITISH LION		
Home from Home	George Stretton	Super-X
CHARTER FILMS		
Consider Your Verdict	D. P. Cooper	Super-X
Trunk Crime	D. P. Cooper	Super-X
EALING STUDIOS		
Let's Be Famous	R. Neame and G. Dines	Super-X
The Ware Case	Ronald Neame	Super-X
There Ain't No Justice	Greenbaum	Plus-X
Young Man's Fancy	Ronald Neame	Plus-X
Four Just Men	Ronald Neame	Plus-X
GAINSBOROUGH PICTURES		
Ask a Policeman	D. Williams	Super-X
GEO. SMITH PRODUCTIONS		
His Lordship Goes To Press	Geoffrey Faithfull	Super-X
It's No Use Crying	Geoffrey Faithfull	Plus-X
HAREFIELD PRODUCTIONS		
The Spy in Black	Bernard Browne	Super-X
Q Planes	Harry Stradling	Super-X
JACK RAYMOND PRODUCTIONS		
The Mind of Mr. Reeder	George Stretton	Super-X
The Return of Mr. Reeder	George Stretton	Plus-X
LONDON FILMS		
The Four Feathers	Georges Perinal & Osmond Borrodaile	In Technicolor
MAYFAIR PICTURES		
Jamaica Inn	Harry Stradling & Bernard Knowles	Super-X & Plus-X
M-G-M BRITISH		
Good-bye, Mr. Chips	F. A. Young	Super-X
PENNANT PICTURE PRODUCTIONS (Geo. King)		
The Face at the Window	Hone Glendinning	Plus-X
R-K-O RADIO		
The Saint in London	Claude Friese-Greene	Plus-X
20th CENTURY FOX		
So This is London	Otto Kanturek	Super-X
Inspector Hornleigh	D. Williams and Phil. Tannura	Super-X
Shipyard Sally	Otto Kanturek	Plus-X
WARNER BROS.		
The Nursemaid who Disappeared	Basil Emmott	Super-X
A Gentleman's Gentleman	Basil Emmott	Super-X
They Drive by Night	Basil Emmott	Super-X
The Good Old Days	Basil Emmott	Super-X
Too Dangerous to Live	Basil Emmott	Super-X

	Photography by	Film Type
COLUMBIA		
Prairie Nights	Siegler	Plus-X
Outside these Walls	Ballard	Plus-X
Old Mrs. Leonard	Stumar	Super-X
Plane No. 4	J. Walker and Meehan	Plus-X & Super-X
Blind Alley	Ballard	Super-X
METRO-GOLDWYN-MAYER		
Idiot's Delight	Daniels	Plus-X
100 to One	Ruttenberg	Plus-X
The Hardy's	White	Plus-X
Lucky Night	June	Plus-X
Wizard of Oz	H. Rosson	In Technicolor
Tarzan	Smith	Plus-X
Sergeant Madden	Seitz	Plus-X
Kid from Texas	Wagner & Lunden	Plus-X
Maiden Voyage	De Vinna	Plus-X
Within the Law	Lawton	Plus-X
Dr. Kildare's Mistake	White	Plus-X
PARAMOUNT		
Gracie Allen Murder Case	Lang	Plus-X
Union Pacific	Milner	Plus-X
Man about Town	Tetzlaff	Plus-X
Invitation to Happiness	Tover	Plus-X
Magnificent Fraud	Mellow	Plus-X
REPUBLIC		
Man of Conquest	August	Super-X
Street of Missing Men	E. Miller	Super-X
RKO		
They Made Her a Spy	Musuraca	Plus-X & Super-X
What's a Fixer For	Hunt	Plus-X
Sorority House	Musuraca	Plus-X
The Saint Strikes Back	Redman	Super-X
The Castles	DeGrasse	Super-X
Knight of the Ghost Town	Wild	Super-X
Picardy Max	Hunt	Super-X
ROACH		
Captain Fury	Brodine & Lloyd	Plus-X
SELZNICK INTERNATIONAL		
Gone with the Wind	Garmes	In Technicolor
20TH CENTURY-FOX		
Stanley and Livingstone	Barnes	Plus-X
News is Made at Night	Palmer	Plus-X
Hound of the Baskervilles	Marley	Plus-X
Alexander Bell	Shamroy	Plus-X
Rose of Washington Square	Freund	Super-X & Plus-X
Susannah	A. Miller	Plus-X
Gorilla	Cronjager	Plus-X
Charlie Chan	V. Miller	Plus-X
20th CENTURY-FOX—continued.		
Cisco Kid	Clarke	Plus-X
Police School	Andriot	Plus-X
UNITED ARTISTS		
Wuthering Heights	Toland	Plus-X
UNIVERSAL		
Spirit of Culver	Bredell	Plus-X
East Side of Heaven	Robinson	Plus-X
Three Smart Girls Grow Up	Valentine	Plus-X
Risky Business	Cortez	Plus-X
Family Next Door	Krasner	Plus-X
WARNERS		
Roaring Road	Hickox	Plus-X
Juarez	Gaudio	Plus-X
Hell's Kitchen	Rosher	Plus-X
Confessions of a Nazi Spy	Polito	Plus-X
Each Dawn I Die	Edeson	Plus-X
Nancy Drew, Trouble Shooter	O'Connell	Plus-X
American Family	Howe	Plus-X
Water Front	Van Trees	Plus-X
Gantry the Great	McCord	Super-X & Plus-X
INDEPENDENTS		
Lo: Hijos Mandan	McGill	Plus-X
Murder in the Surgery	J. Boyle	Plus-X
The Prodigal Returns	Ash	Super-X
Everything Happens to Ann	Van Enger	Plus-X

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ACE STUDIOS IN WORK AGAIN

BRITISH FILMS, LTD., MAKE MANY IMPROVEMENTS

THE rebuilding scheme carried out by British Films, Ltd., on the former Ace Studios, has considerably enhanced the production value of this well-known plant.

In the entrance hall a new waiting-room has been added to the right of the old ground floor sound stage. The stage itself has now been entirely re-sound-proofed and with a new screen, projection and seating, will be used in future as a dubbing stage.

On the same floor and adjoining in the recording room, housing the British Acoustic recording and disc-cutting apparatus. This section is now under the control of W. P. Elliott, late of Shepherd's Bush, and the whole layout has been considerably improved and modernised. The upper studio has also received attention.

A Vinten camera and dolly are available, for indoor production, together with several Newman Sinclairs, with various tripods for locations. A separate wing houses the make-up rooms, which have certainly been brightened up considerably, and the facilities now available make it possible for simultaneous make-up to be applied to 20 artistes or so, if necessary.

Above the main sound stage are the dark rooms and cutting-rooms. The cutting-rooms have also been completely modernised, with the result that more working space is available. Moviolas and synchronisers are installed, and considering the size of the studios is more than adequate for general production.

Andrew Buchanan informs KINE. that the whole reconstruction and redecoration has been completed without interference with the production schedule of the company.

A mobile generator has been purchased from Revelation Films, and is now available to renting companies. This actually is a valuable addition, for the generator has been used considerably in the past by various companies and is generally considered a sound plant.

The modernisation of this studio, which is practically in the West End, makes it a useful plant for running tests, making shorts and general work of this description.

PARAMOUNT SUPER CASTING

IMPORTANT NAMES FOR "FRENCH WITHOUT TEARS"

Mario Zampi, who is to produce Paramount's "French Without Tears," has signed two important French players for two French-speaking rôles. They are Janine Darcey, regarded as one of the foremost artistes on the French screen, and Jim Gerald, foremost French comedian, for the rôle of Professor Maingot.

One of the biggest successes of Mdlle. Darcey was as Isabelle in "Entre des Artistes," which was universally acclaimed in London. As the genial Professor, Gerald

JANINE DARCEY

will be required to speak both languages—French and English—as at the seaside villa where his collection of wayward grown-up pupils and house guests assemble in the story, French conversation—of varying degrees of fluency—is an unwritten law.

Ray Milland, the young British-born actor, and Ellen Drew, who are playing the leading rôles in "French Without Tears," arrived in England on Friday.

The production staff includes Paul Sherriff, art director; Alex. Fisher, make-up; Hal Brown, assistant director; Kathleen Conners, continuity, and Irwin Hillier, assistant camera.

MAYFLOWER'S NEXT

"The Admirable Crichton"

With "Jamaica Inn" due for screening at the Regal, on May 12, plans are going forward for an early start on the fourth Pommer-Laughton subject, "The Admirable Crichton," from the play by Sir James Barrie.

The cast so far announced will have Laughton as star, with Elsa Lanchester and Maureen O'Hara in support. No director has yet been assigned to the production, which should start about the beginning of July.

Author Con West, comedian Tom Gamble and director Oswald Mitchell study the script of MUSIC HALL PARADE (Butchers) in work at Walton

SECURING UNIFORM RESULTS WITH THE NEW STOCKS

The Use of Photo-Electric Meters

ELEVEN years ago this month motion picture work was revolutionised by the introduction of incandescent lighting. This change was not due to sound, but to the new panchromatic stock then becoming popular.

The bluer light from the old arc and vapour tube sources had been excellent for use with the orthochromatic emulsions, but the newer emulsion produced better results with the new light due to its greater sensitivity to red and yellow.

New Emulsions

Another equally revolutionary change is now taking place with the introduction of the new super-speed and super-sensitive emulsions. These new stocks demand new lighting treatment, for they are far more revolutionary than either of the previous emulsions.

To obtain the best results it is desirable to use a photo-electric meter on both interiors and exteriors.

The Use of Meters

During recent years increasing use has been made of meters by progressive cameramen on all types of exterior work. They have found their use relieved the burden of unproductive routine mechanical problems, while ensuring greater photographic uniformity.

In lighting interiors a greater amount of routine detail requires attention before any scope for artistic lighting presents itself. With the exception of colour workers, few if any British cameramen use light meters on interiors, or have even bothered to experiment, with the result that an attitude of mind is apparent typical of these more conservative minds, who still regard meters on black-and-white photography as unnecessary.

The new stocks are upsetting these preconceived ideas, for they demand greater use of spot lighting against previous general lighting requiring the use of light meters for balancing.

Meters used in the conventional way—reading reflected light—fail to give any indication as to basic value of "key" light or lighting balance.

Critical Measurements

Those who have worked on colour realise that meters also register or measure incident light as this is the basis on which colour is built. However, on black-and-white this method needs a slight additional change, particularly on the new super-speed emulsions.

This change is co-operation between laboratory printing and key lighting reading taken from the position of the subject being photographed. By carefully recording the key light value and the printer light at which the scene is printed, it is possible to control the key light for the laboratory to predict the light a given scene will print on.

The great importance of this co-operative method is such that it cannot be ignored lightly, even by the most conservative minds. Picture quality is the aim of every cameraman, and here is a certain way in which the work from day to day can be controlled accurately without extra cost or wasted time.

Laboratory Guidance

It is essential with this method that the laboratory works to a strict time and temperature system in developing negative, thus assuring that if exposure is consistent negative values and printing times will be equally consistent.

A New Cell

A considerable amount of experimenting has been carried out by Daniel B. Clark, A.S.C., of 20th Century-Fox Studios, who discovered that a B.T.-H. meter is ideal for this work. The meter is fitted with a small aperture plate which is directly over the cell and inside the hood.

This plate reduces the cell area exposed to give just the correct angular and directional characteristics. A special and highly practical testing device has been devised housed in a small case. Consisting of a 6-volt car headlight bulb, wired to ordinary flashlight batteries. Light from the globe is directed through a ground glass diffusing screen to an aperture which fits the end of the meter to be tested.

The characteristics of the bulb are such that the light output is constant with a given voltage controlled by a rheostat via a voltmeter. If, with the testing light off, the meter indicates zero then with the light on with a given voltage the meter gives a predetermined indication, the meter is accurate.

Exterior Use

On day exteriors it is general to shoot a scene with a lens at wide aperture to avoid excessive contrast, and in consequence most day exteriors print too close to top of the scale for best print quality.

With the meter it is possible to follow the meter's guidance (by reflection readings) as to diaphragm settings. Using a speed setting of 32 instead of 24 for super and cutting the camera shutter to 90 deg., the scenes can be printed on light 14, which is much more satisfactory.

Work can be speeded up considerably with these meters, with no sacrifice of artistic quality. Another reason why meters are invaluable is where for any reason such as illness or other commitments one cameraman must leave the production to be finished by another, the problem of matching one's work with another is simplified.

The cameraman being relieved of troubles on routine, he can concentrate on the artistic side of his work with beneficial results. It will also prevent a reoccurrence of so many underlit scenes now prevalent in British films.

RECONSTRUCTION AT EALING

Teddington Studios are never inactive during their annual close-down. While the technical departments overhauled their equipment, the bricklayers and carpenters were kept busy building a new restaurant and enlarging the dubbing theatre.

The restaurant has been given a flat roof, for it has been built at the end of a permanent street, and the flat surface will provide an excellent "grand stand" when the camera crew are required to "shoot" a street scene from the first-floor level.

The flat roof principle of building at Teddington was first applied to the cutting room suite and has proved so useful for set-building purposes that the same idea was carried out with the restaurant. A false house front is so easy to build from the flat roof and upper storeys added with the utmost stability and realism.

STRAND FILMS PLAN THREE FEATURES

A TECHNICOLOR SUBJECT

THE success already attained by Strand Films in the documentary field is likely to be yet further enhanced now that Donald Taylor, the managing director, can avail himself to the full of the facilities provided by the recently acquired Merton Park studios. One of the most important of these is the recording on Western Electric, and this, added to the numerous other technical advantages offered at Merton Park, enables the production of films which in quality challenges anything that emanates from Hollywood.

A remarkable record of continuous production is claimed by Mr. Taylor, who states that during the past four years the Strand Film unit has been fully occupied without let-up for a single week. "We are," he told the KINE., "the largest producers of documentary subjects in the world, and we are now in a position to produce feature subjects, two of which are already scheduled."

The present large volume of production upon which Strand is engaged permanently employs four film directors, three cameramen, three editors, and three assistant directors. A highly important feature of their operations is the maintenance of a steady intake of apprentices, who form a sound nucleus of future technicians for the Industry. At present four are in training, with several on the waiting lists.

When certain of the production staff can be freed from productions now in hand, Strand will commence work on the first of its new four-reel features. The first two will be built around the Channel Pilots and the Aran Islands respectively, while script work on further subjects is now in hand by Robert Flaherty and Jay Lewis.

Colliers in Technicolor

A four-reel Technicolor subject is in preparation dealing with the colliers trading between Newcastle and London. Basil Wright, of the Film Centre, will produce, and Alexander Shaw, who will direct, has just returned from East Africa, where he has been working on a film dealing with the Government administration, for exhibition at the New York World's Fair.

Basil Wright was also responsible for production on this important subject, which is now in the cutting stage, although several additional scenes, including one in which the Secretary of State for the Colonies, Malcolm MacDonald, will appear, have still to be completed. The Technicolor subject will commence immediately these scenes are completed.

A number of films have been recently completed for immediate release by Technique Film Distributors. They include:—

"Wings Over Africa," a three-reel story of the progress of civil aviation. Other flying subjects are "Sydney Eastbound," dealing with the organisation behind the Empire air routes, and a sponsored film, for Imperial Airways, called effectively "Air Background."

Len Lyne has completed an abstract film in Gasparcolor called "Colour Flight."

"White Rhino," a film of the great rhinosceros made in the African jungle, and another sponsored film, "Holiday Horizons," for the National Savings Committee, complete the present release subjects.

Aiding Canadian Production

Stuart Legg, who also produces for Strand, has been called to Canada to advise on and make films for the Dominion, and while he is away on this important mission Taylor is personally producing the several films now in hand.

At present a three-reel subject is being shot in Africa describing the air route from London to Durban. Stanley Hawes is in charge with Jo Jago as cameraman.

Varied Activities

In this country Jay Lewis, director, and Gerald Gibbs, cameraman (late of Stolls), have started work on a film showing the working of the National Fitness Campaign.

Among the subjects to be made this year on which script writing is now proceeding are several health subjects; Dundee; a film on Anglo-American collaboration; local government; housing development, and an important subject, an answer to "The Citadel."

A further important section of the work carried out by Strand Films is the ever-popular "Animal Kingdom" featurettes, made in co-operation with the Zoological Society and Professor Julian Huxley.

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TYPE 39
EXTRA FAST STUDIO NEGATIVE
The ideal choice for production work
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"THE HARDYS RIDE HIGH"

Scenes from THE HARDYS RIDE HIGH, the latest adventures of M-G-M's "Hardy" family, which is being Trade shown on Friday, May 5, at 6.30 p.m., at the Cambridge Theatre. Mickey Rooney is starred, and the cast also includes Lewis Stone, Cecilia Parker, Fay Holden, Sara Haden, Ann Rutherford, Virginia Grey. George B. Seitz directed

A VALUABLE WORK OF REFERENCE

LABORATORY PRODUCT

A VALUABLE treatise on a subject too seldom accorded the importance it deserves, written by men who have spent laborious years in compiling and testing formulæ for every contingency. Much of the material has been published over recent years in monographs by the authors appearing in the J.S.M.P.E. or issued from the Rochester laboratories, but here appears in a greatly extended form, together with many new chapters.

The insistence on such minutæ as the most suitable temperature and order of dissolving and mixing chemicals of varying characteristics, and the choice of suitable material for containers to avoid the ever-present risk of fog associated with the use of copper or galvanised vessels, for instance, provides a refreshing antidote to the casual, slapdash methods still too prevalent.

Possibly one of the most valuable features of the work is the painstaking explanation in simple terms of chemical laws and functions generally referred to in the most cursory way by writers who assume them to be already familiar to those they are addressing, forgetful of the fact that the average laboratory worker has not necessarily been through a course of photographic chemistry.

For instance, the mystic "pH" and such terms as "buffered borax" are so dealt with as to make their inner significance readily grasped by all.

Laboratory equipment is handled in great detail and with a wealth of advice as to the choice of materials for its construction and later upkeep. Temperature control has, fittingly, a long chapter and numerous illustrations devoted to its explanation, other subjects similarly treated at length including water supply, the mixing and storage of photographic solutions and the treatment of stains. The last deals with every conceivable form of discoloration, not only of film itself, but also of utensils, clothing, and the worker's hands, and is supplemented by an immense number of hints in tabular form.

Another valuable section supplies exhaustive information on toning and dye-toning, a subject concerning which really reliable data have been hard to seek. Space forbids quotation, but this volume bears the stamp of authority on each of its intensely practical pages and is sure of a welcome from all concerned in any way with the problems that film offers.

ARTHUR PEREIRA.

Photographic Chemicals and Solutions. (J. I. Crabtree and G. E. Matthews.) Chapman and Hall. 360 pp. 21s. net.

SOMLO'S LONDON Drama

"WINDOW IN LONDON"

A young man is travelling on the London District Railway between Ravenscourt Park and Earl's Court. At a stop between stations, as he looks into a window in a row of dingy houses, he sees a murder committed.

Such is the dramatic opening of "A Window in London," which Herbert Mason is directing for G. and S. Films at Denham. The part of the young man is played by Michael Redgrave, and his co-stars are Sally Gray and Paul Lukas.

This week, key scenes are being filmed at the Chelsea Palace, Savoy Court and Dolphin Square. Next week the unit will visit Waterloo Bridge, where Redgrave will be seen in charge of the cranes. "A Window in London" is the film which aims really to put the Empire capital on the screen map. The London County Council, the London Passenger Transport Board, and the contractors building the new Waterloo Bridge are providing the fullest co-operation.

Herbert Morrison, leader of the L.C.C., has written to the producers congratulating them on their enterprise in making a film about London and Londoners. "London offers a wealth of material for film producers, and I wish this venture every success."

Herbert Mason is in jubilant mood over location scenes already shot.

"A Window in London" is being made for G.F.D. release.

BREWERY AT EALING

"Cheer, Boys, Cheer"

Occupying the largest stage at the Ealing Studios these days is an authentic reconstruction of the interior of a brewery, complete with all the requisite machinery which actually operates, designed by Wilfred Shingleton, Ealing's art director.

This authenticity is typical of the careful preparation which preceded the filming of the new Michael Balcon comedy, "Cheer, Boys, Cheer," which Walter Forde is directing, and which boasts a fine cast headed by Nova Pilbeam, Jimmy O'Dea, Edmund Gwenn, Moore Marriott, Graham Moffatt, Peter Coke, C. V. France and Alexander Knox.

Preceding the brewery sequence, Walter Forde was busy on a delightful comedy interlude showing the workers of the brewery rehearsing as members of a vocal club. The singing of "Old Obadiah," led by Jimmy O'Dea, Moore Marriott and Graham Moffatt, promises to be one of the comedy highlights of "Cheer, Boys, Cheer."

Edmund Gwenn in a scene from CHEER, BOYS, CHEER which Walter Forde is directing at Ealing for A.B.F.D. release

Forgotten Welsh Canals

Newman Starts on "Sky Waterways"

The almost forgotten shipping canal from Chester across the mountains to the Welsh coast will be featured in a film called "Sky Waterways."

Next week, a film unit, under the direction of Mrs. Widgey R. Newman, will leave for Wales to photograph this canal, once the only means of transport from central Wales to the coast.

The outstanding point about this canal is its unusual construction, for it crosses mountains and valleys alike in an amazing series of locks and viaducts. Some of these viaducts are nearly 500 ft. above the valley's bottom.

Widgey R. Newman has started a new series of Zoo shorts for 20th Century-Fox. John Miller, assisted by William Plaskitt, is on the camera, whilst Widgey Newman is directing.

NEW TEDDINGTON CHIEF

SAM SAX TAKES OVER

Sam Sax arrived in England on Wednesday on the *Queen Mary* to take up his new appointment as executive producer o. Warner Bros. First National Productions at Teddington studios.

Mr. Sax has some 25 years' experience o. film production, and has been associated with Metro-Goldwyn-Meyer and Universal, and has owned his own production and distributing company.

He has been general production manager of the Eastern Studios of Warner Bros., which post he has relinquished to come to Teddington.

Murder Will Out

Hartley Power has been cast for an important rôle of "Murder Will Out" at Teddington for Warner's.

Heading the cast of this picture are John Loder and Jane Baxter. They are supported by a particularly strong cast, which includes Jack Hawkins, Peter Croft, Frederick Burtwell, Ian Maclean, Aubrey Mallalieu, Richard George, Hal Gordon, Billy Hartnell, and Hartley Power, who has just joined the cast.

A young veteran of 15 has also joined the cast for a small part, Edward Orchard, who started at the age of 12 and has appeared in 15 films.

GRACIE FIELDS AS MALE IMPERSONATOR

A MAYFAIR CLUBMAN

AT Islington, where she is making her newest picture, "Shipyard Sally," with Sydney Howard, Oliver Wakefield and Morten Selten, Gracie Fields has adopted the guise of a man-about-town, and is currently making scenes (in more senses than one) in an exclusive Mayfair gentlemen's club.

Dressed in smart morning clothes and a fair, masculine wig, the singing star has some great moments of fun on this set. Her co-players in this sequence are Oliver Wakefield, Bromley Davenport and Kenneth Buckley, not forgetting Frank Atkinson, who plays a most distinguished bartender.

The set is authentic and displays much of the sober atmosphere apparent in most Pall Mall clubs. A studio research man photographed several of these before art director Vetchinsky made his final designs. A bar, not essentially ultra-modern, but in keeping with the times, forms one end of the set, while through marble pillars can be seen a large room with hide armchairs set on Persian carpets and rugs and a window outlook on to a busy main road.

Already the scenes in Ben Carver's little theatrical stores have been completed. The owner, played by Robert Nainby, displayed to Our Gracie a number of his wares.

Others in the cast are Norma Varden, Richard Cooper, Hay Petrie, Winifred Willard, Tucker Maguire and McDonald Parke.

SHORTS FOR THE WORLD FAIR

Avenue Film's Success

Avenue Film Productions' film of "Gray's Elegy," the first of a series entitled "Poets' Britain," devised and directed by Harold Simpson, has had the honour of being chosen by the Joint Committee on Films for public showing in the British Pavilion at the New York World's Fair.

The selected verses of the poem were declaimed by the well-known actor Lawrence Anderson, whose recent death is a great loss to the theatre. He had one of the finest speaking voices on the English stage, and this film will provide a lasting record of it.

The Pulse of the Studios

WHAT IS BEING PRODUCED AND WHERE

SUBJECT.	DIRECTOR.	PRINCIPALS.	CAMERAMAN.	STAGE.
ASSOCIATED BRITISH. Elstree 1600. Dead Men's Shoes (Ass. British) ...	Thomas Bentley ...	Leslie Banks, Joan Marion, Geoffrey Atkins.	Gunther Krampf ...	Third week.
D.P. STUDIOS. Denham 2345. Thief of Bagdad (L.F.P.) ... ... A Window in London (Somlo)	Ludwig Berger ... ... Herbert Mason	Conrad Veidt, Sabu ... Michael Redgrave, Sally Gray, Paul Lukas.	Georges Perinal ——— ...	First week. Preparation. First week.
EALING STUDIOS. Ealing 6761. Cheer, Boys, Cheer (Capad)	Walter Forde	Nova Pilbeam, Jimmy O'Dea, Edmund Gwenn.	Ronnie Neame ...	Third week.
GAINSBOROUGH. Clerkenwell 1271. Shipyard Sally (20th Century) ...	Monty Banks	Gracie Fields, Sydney Howard, Oliver Wakefield.	Otto Kanturek ...	Fourth week.
HIGHBURY STUDIOS. Clissold 3003. Grand National. (Anglo-French) ...	Leon Heffner	———	Leslie Murray	Final Stages.
M.P. STUDIOS. Elstree 1761. Secret Journey	John Baxter	Basil Radford, Silver St. Claire, Thorley Walters.	Jimmy Wilson	Final Stages.
NETTLEFOLDS. Walton 1460. Music Hall Parade (Butcher)	Oswald Mitchell... ...	Tom Gamble, Frank Franks, Billy Cotton and His Band.	Geoffrey Faithfull ...	Third week.
RIVERSIDE STUDIOS. Riverside 3012. Band Waggon (J. Buchanan)	Jack Buchanan	Jack Hylton, Arthur Askey, Dicky Murdoch.	Harry Harris	In preparation.
ROCK STUDIOS. Elstree 1644. Poison Pen (Ass. British)	Paul Stein	Flora Robson, Reginald Tate, Ann Todd.	Phil Tannura	Third week.
SOUND CITY. Chertsey 2211. French Without Tears (Para. British)...	Anthony Asquith ...	Ray Milland, Ellen Drew	Bernard Knowles ...	In preparation.
TEDDINGTON STUDIOS. Kingston 2181. Murder Will Out (Warner F.N.) ...	Ray William Neil ...	John Loder, Jane Baxter, Peter Croft.	Basil Emmott	Third week.
WELWYN. Welwyn Garden 3241. Dark Eyes of London (Argyle) ...	Walter Summers ...	Greta Gynt, Bela Lugosi	Brian Langley	Final stages
WEMBLEY STUDIOS. Wembley 3000. Midnight Mail (Admiral Films) ...	Maurice Elvey	Derrick de Marney, Diana Churchill, Cyril Parker.	Ernie Palmer	Fourth week.
WORTON HALL. Hounslow 2323. Murder by Auction	Walter Tennyson ...	Anthony Hulme, C. Denier Warren.	Desmond Dickinson ...	In preparation.

Managers' Dinner at Liverpool

A.B.C. AREA FUNCTION'S BIG SUCCESS

Managers of the A.B.C. kinemas in the Liverpool area held their annual dinner and dance at the Café Nord, North John Street, Liverpool, on Friday, April 21. The function was attended by 120 persons, comprising managers and friends.

The few brief speeches were of a complimentary nature. P. F. Inkester, area supervisor, welcomed the guests. Other speakers were Mrs. T. Walton, Mrs. Inkester, and W. Prodgers (supervisor, Leeds area). T. Walton, the senior A.B.C. manager in the Liverpool area, presented Mrs. Inkester with a bouquet.

During the evening there was a raffle for a clock (given by P. Inkester) and a handbag (given by Fred Weisker), the proceeds being for the C.T.B.F.

Credit for the excellent arrangements is due to the organising committee comprising: P. F. Inkester, chairman (area supervisor); R. F. Scott, secretary (Forum, Liverpool); C. Burns, treasurer (Gem); L. Hore (Commodore); W. Crawford (Popular); L. S. Barry (Astoria), and T. Walton. F. W. Stollard (New Regent) was the M.C.

Gracie Fields for A.C.T. Cabaret

Gracie Fields has promised to appear at the fifth ball and cabaret sponsored by the A.C.T., which takes place at the Astoria Dance Salon, Charing Cross Road, W.C.2, on Thursday, May 18.

The proceedings will last from 8 p.m. to 2 a.m. and dancing will be to the music of Joe Loss and his Band.

Tickets, 5s. each, may be obtained from George H. Elvin, general secretary, at 145, Wardour Street, or any studio, laboratory or newsreel representative of the Society.

G.-B. Staff Dance at Liverpool

Over 500 persons from kinemas as far afield as Southport, Morecambe, Chester and Preston, attended the annual staff dance of the Liverpool division of the Gaumont-British Circuit, held at the Rialto Ballroom, Liverpool, last week. During the dancing, which was from 11.30 p.m. until 4 a.m., fifty spot prizes were distributed.

The function was organised by a committee, of which J. M. Cannon (divisional superintendent) was chairman, and C. W. Lewis (Trocadero, Liverpool) secretary.

Birkenhead Dance

Three hundred members of Birkenhead kinema staffs held their annual dance at the Kingsland Hall, Birkenhead, on Friday night. It was organised by the proprietors of the Kingsland Hall.

WEDDING BELLS

R. H. Longstaffe's Scottish Bride

R. H. Longstaffe, manager of the News Theatre, Leeds, is being married to-day (Thursday), to Miss Helen Irving, of Stranraer, Scotland, a member of the Campbell clan, at the registrar office, Sheffield.

Mr. Longstaffe made his entry in the Trade with the Emery Circuit, first as assistant at the New Oxford, and later relief manager. He joined Allied Theatres in March, 1938, and took over the Tatler, Leeds, and when the News Theatre, Leeds, was built in August he supervised the opening, and has been successfully carrying on since that time.

Bristol Manager's Marriage

F. Parker, manager of the Kingsway, Bristol, was married to Miss A. Colhovener, of Bristol, recently. The wedding presents included a cut-glass salad bowl from the Kingsway staff and a cheque from the proprietors of the theatre.

Ashton Staff Presentation

A case of cutlery was the gift of the staff of the Majestic, Ashton-under-Lyne, to Miss Honora Comer, a member of the staff, on the occasion of her marriage to John Kenworth.

CHAPLIN MEMORIES

Two early Chaplin comedies, "The Property Man" and "Triple Trouble," were included in the programme at the Bristol News Theatre last week to celebrate the 50th birthday of the famous star.

Captain Bert Riego, the manager of the News Theatre, was at one time musical director of Fred Karno's company, and knew Chaplin, who was then a minor member of the company, intimately.

M-G-M REVELLERS

Representatives of every M-G-M department were among the company of two to three hundred revellers who took part in the company's ninth annual staff dance last Friday

MANCHESTER TRADE BECOMES SPORTS MINDED

Organising Body to be Formed

Plans are well in hand for the formation of a sports association for the Manchester and district trade. Arrangements were made for a meeting to be held at Manchester on Tuesday, April 25, to discuss the project, and, if approved, elect officers and a committee. Already a number of cricket fixtures have been provisionally arranged for the summer season.

The prime movers in this venture are E. Grattan Milloy (20th Century-Fox), F. A. W. Stanbury (Warner Bros.), and Frank Harrison (J. F. Emery Cinema Circuit).

Emery Managers' Sports

J. F. Emery Cinema Circuit, of Manchester, is to have an active sports organisation this season. A ground has been secured in Pendlebury, near Manchester, where a pavilion has been erected and the cricket pitch is being prepared. It is hoped to have a shale tennis court. The ground will be ready for use in June.

TABLE TENNIS LEAGUE

	P.	W.	L.	Pts.
Kay's (West End) Labs. ...	15	12	3	24
National Screen Service ...	16	10	6	20
Artists	16	9	7	18
General Film Distributors...	16	7	9	14
Geo. Humphries	16	7	9	14
Gaumont-British	16	6	9	12
Pathé	14	6	8	12
Film Laboratories	11	5	5	10
Paramount Film Service ...	16	5	11	10

News from All Quarters

SOUTHPORT S.O. PROCEEDS. TWO BURGLARIES

The annual grant for the Sunday kinema tax at Southport last year was £783, and it has been decided to make donations to twenty-four different charities.

This week the Hippodrome (Gaumont-British), Middlesbrough, has changed over to Duosonic sound equipment. Using the Magnus projector, the installation of the British Acoustic system for operating room, amplifiers, etc., was carried out over the week-end.

J. Greenhalgh, chairman of the Bolton Exhibitors' Committee, is to hand over to the Bolton District Nursing Association a cheque for £100, as the result of the kine.-variety ball recently held.

To the Manchester Corporation Library Committee it was reported that the "Art of the Kinema" exhibition, held in the Central Library from January 23 to February 11, 1939, was visited by 22,324 persons.

Brooklands Air Defence Cadets have been appearing at the Ritz, Woking, during the showing of "Dawn Patrol." E. Pascoe Williams, the manager, also arranged for the presence of Major F. G. Maunde Thompson, the C.O., and Clifford Mollinson, the actor, to speak on behalf of the Cadets.

Burglars who visited the Windsor Cinema, Doncaster, bodily removed a safe containing the week-end takings.

Finger-prints found on the balcony window of the Sheldon Cinema, Birmingham, following a burglary there on March 24, were said by the police to be identical with those of William Hallisey, aged 25, who was last week committed to the Birmingham Quarter Sessions on a charge of breaking in and stealing keys, etc.

Group of exhibitors and staff members of the Liverpool branch of United Artists at the celebration of the 20th birthday anniversary of the company. In the front row (left to right): H. Byer (traveller), G. Dudley West (secretary, N. Western Branch C.E.A.), W. J. Speakman (chairman, N. Western Branch C.E.A.), Miss Vester (who has been on Liverpool staff of U.A. since the inception of the branch), and S. B. Dubow, branch manager

Showing Next Week in London

Astoria.—"Persons in Hiding" (Paramount) and "Young Dr. Kildare" (M-G-M).
Carlton.—"Love Affair" (RKO-Radio).
Curzon.—"Trois Valses" (United Curzon Corp.).
Davis, Croydon.—"The Cowboy and the Lady" (U.A.) and "A Man to Remember" (RKO-Radio).
Dominion.—"Topper Takes a Trip" (U.A.) and "Inspector Hornleigh" (20th-Fox).
Empire.—"The Lambeth Walk" (M-G-M).
Gaumont.—"Wuthering Heights" (U.A.).
Leicester Square.—"Three Smart Girls Grow Up" (G.F.D.).
London Pavilion.—"Up the River" (20th-Fox) and "The Crooked Way" (Pathe).
Marble Arch Pavilion.—"Gunga Din" (RKO-Radio).
Metropole.—"Young Dr. Kildare" (M-G-M) and "Persons in Hiding" (Paramount).
New Gallery.—"The Great Man Votes" (RKO-Radio) and "Lightning Conductor" (G.F.D.).
New Victoria.—"Topper Takes a Trip" (U.A.) and "Inspector Hornleigh" (20th-Fox).
Odeon.—"The Four Feathers" (U.A.).
Paramount.—"Pacific Liner" and "Beauty for the Asking" (RKO-Radio).
Paris.—"La Bête Humaine" (United Curzon Corp.).
Plaza.—"The Lady's from Kentucky" (Paramount).
Regal.—"Romance is Sacred" and "Torchy Blane in Chinatown" (Warner).
Ritz.—"Idiot's Delight" (M-G-M).
Stoll.—"Sweethearts" (M-G-M) and "Bluebeard's Eighth Wife" (Paramount).
Tivoli.—"Angels With Dirty Faces" (Warner) and "Climbing High" (M-G-M).
Warner.—"Yes, My Darling Daughter" (First National) and "The Nursemaid Who Disappeared" (Warner).

STUDIO NEWS continued

A.M.P.A.S. ANNUAL TECHNICAL REVIEW

NO ACHIEVEMENTS MERITING MAJOR AWARDS

In announcing the annual awards for scientific or technical achievement, the Research Council of the Academy of Motion Picture Arts and Sciences found that none indicated such outstanding value to the entire industry as to merit a major award, which is given in recognition of an achievement exerting definite influence upon the motion picture industry.

Two of the developments considered, however, were granted honourable mention for scientific or technical achievement, as follows:—

John Aalberg and the RKO-Radio Studio sound department, for the application of compression to variable area recording in production.

The application of this principle has resulted in a definite improvement in variable area sound recordings and has facilitated the use of this type of recording in the production of motion pictures.

Byron Haskin and the special effects department of Warner Brothers Studios, for pioneering the development, and for the first practical application to motion picture production, of the triple-head background projector.

The method utilises three projectors mounted on one centre base, operating as a single unit and superimposing three identical pictures upon a single screen. This triple-head projector provides greater illumination on present size screens, and permits the use of much larger screens in background projection, thereby greatly increasing the possibilities of process photography, in colour as well as in black-and-white.

The usefulness of this method is greater than at first apparent, for one of the chief drawbacks to wide application of B.P. process is screen size limitations. Night street scenes will also become more natural, and allow greater freedom of action than with photographic or stereopticon projection. The system constitutes the greatest advancement since B.P. was used for the first time on Fox's "Just Imagine."

"SECRET JOURNEY"

Baxter Completes at M.P. Studios

"Secret Journey," the new Anglo-American production, co-starring Basil Radford and Silvia St. Claire, has been completed.

The story, directed by John Baxter, is of International character, having the Secret Services of France and England fighting against a foreign Secret Service.

Basil Radford, immediately after his great success in "The Lady Vanishes," plays the lead as John Richardson of M.I.5. Silvia St. Claire is co-starring in a glove-fitting rôle, which puts her in the forefront and stardom.

COURT ROOM SCENE AT WEMBLEY

"Midnight Mail" Progress

A coroner's court was the main sequence shot at Wembley last week, where "Midnight Mail" is being produced by Victor M. Greene and directed by Maurice Elvey.

Derrick de Marney, Diana Churchill and Jean Gillie, the stars of the film, together with Cecil Parker, Edward Lexy and other artistes featuring in this film, were on call for this scene, in which Clare (Jean Gillie), who has witnessed the murder and has been attacked by Bruce (Cecil Parker), is unable to remember who attacked her owing to the blow she received.

During the taking of Silver's (Derrick de Marney) evidence the coroner becomes suspicious of him, not knowing that Silver is a C.I.D. man. In order to prevent Bruce from finding out that he is a detective Silver allows the suspicion on himself to remain.

"Band Waggon" Shooting Postponed

Starting date of "Band Waggon," with Jack Hylton and his Band, Arthur Askey and Syd Walker, has been postponed until May 8, to enable the stars to fulfil suburban variety engagements.

NOVEL MUSIC PRODUCER

Using Ozaphane Sound Track

An apparatus for playing music and speech incorporating a soundhead similar to that of a film projector has been placed upon the market primarily for use on ocean-going liners. It is expected to supersede the disc-playing machine.

Known as the I.M.R.C. Duotrac system, the reproducer employs a narrow band of Ozaphane film four millimetres wide upon which are two sound tracks. As the sound track is unwound it passes before an exciting lamp and produces sound by means of a light-sensitive cell.

The particular advantages for use aboard ship arise from the fact that while the movement of a vessel frequently dislodges the needle operating upon a disc, thus interrupting the music and damaging the disc, no such disadvantage operates with the Duotrac.

The non-inflammable Ozaphane material, of which the sound track is made, has the sound image incorporated within it and not upon it as is the case with celluloid. Further, it is practically without background noise owing to absence of grain.

When the ribbon has played to the end of the reel the motor reverses and the beam of light is focused upon the unplayed track.

A 30-minute programme is wound on a reel small enough to slip into a coat pocket.

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ILLUMINATION OF SCREEN SURROUNDS

STANDARDS OF AVERAGE BRIGHTNESS

DR. M. LUCKIESH, who, with F. K. Moss, has made many contributions to the subjects of lighting and vision in American Journals, has addressed a communication to *Light and Lighting*, the publication of the Illuminating Engineering Society, on the subject of screen surrounds in motion picture theatres.

The Need for Darkness

He writes:—

"There was a time when the present primitive lighting and seeing conditions in motion picture theatres were justifiable. The primary job was to project enough light through the film and on to the screen. The theatre had to be dark. In early years of artificial lighting primitive seeing conditions had to be tolerated elsewhere in home, school, office, and factory. Light was relatively costly, light sources were relatively feeble, and light control was not fully developed.

"However, in the past score of years enormous advances have been made in all these directions. As a consequence extremely primitive lighting and seeing conditions have largely disappeared from interiors, notwithstanding the fact that everywhere there is opportunity for great improvement.

Brighter Pictures

"In motion picture theatres we can have pictures on the screen bright enough to justify some initial steps in reducing the contrast between the screen and its dark surroundings. Our researches indicate that if the surroundings included in a solid angle of 60 deg. have an average brightness of one-tenth that of the projected picture great improvement in eye-sensitivity, eye-comfort, and seeing comfort would be achieved. In fact, one of our recent researches using as a criterion the rate of blinking (which we have studied in a variety of researches) indicates that the ideal average brightness of the surroundings adjacent to the screen is approximately that of the picture.

"I do not ask that this step be taken all at one time. I would be satisfied with any small step as an indication that motion picture theatres had joined the parade of progress inspired by the science of seeing. It is too early to worry about the ideal compromise and the ideal gradation of brightness from the edge of the screen outward in all possible directions. Various methods of accomplishing this will occur to those who give it thought. . . . I know that managements of motion picture theatres and motion picture engineers want to make progress towards better seeing conditions for the many millions of persons who spend so much time enjoying pictures. With the enormous strain upon eyes and human seeing machines which the critical seeing tasks of modern civilisation impose it would be ideal if our efforts at relaxation in motion picture theatres were not penalised by unnecessarily primitive lighting and seeing conditions."

Degrees of Illumination

Dr. Luckiesh makes reference in his communication to a paper published in the May, 1936, *Journal of the Society of Motion Picture Engineers*, in which he suggested that experiments be made by surrounding the screen with uniform brightnesses of different magnitudes less than the screen brightness:—

"Striking contrasts in colour should be avoided in the initial experiments, although coloured light for the environs might eventually be studied. The value of the atmospheric effects of coloured light should be weighed against the disadvantages of distraction due to conspicuous colour contrast. Experiments might well be made to determine how much superposed brightness a picture will 'stand' by directing light upon it. Such studies might include even coloured light, for the purpose of ascertaining the possibilities of æsthetic and other psychological effects.

"By making all measurements directly in terms of brightness the results become universally applicable and interpretable. Effects upon the reduction of the noticeability of flicker can be recorded. The observers should actually view the motion picture for a sufficient period. No doubt there will be differences of opinion, because the results are qualitative, but surely some idea can be obtained of the possibility of improving the present primitive lighting."

The Observation Window

Photography Sans Silver Salts

WITH "TELEVISION" COPYING

Too-Discriminating Lenses

A FASCINATING possibility is outlined in the current issue of the *British Journal of Photography* of photographs taken without making use of light-sensitive silver emulsions, or of solutions in which to immerse the negative, and the possibility of using the material exposed in the camera over again.

IT would be easy to characterise the process as a mere scientific curiosity incapable of being put to practical use, but this would be to ignore the fact that many processes widely used in commercial and industrial production to-day began in such a way.

THE research worker whose experiments are outlined is T. F. Langlands, who chronicles the successful recording of a graduated photographic image on a support coated with a "luminophor" (light-bearing) composition of which phosphorus is one. The support retains its image for 30 minutes or more, sufficiently long to expose dozens of bromide prints and plates.

IT is suggested that copies may be obtained from the original also by means of light-sensitive cells and associated amplifying circuits which would dissect the picture in somewhat the same manner as television pictures are screened. At present the process is in its infancy and may not yet present advantages over the light-sensitive silver emulsions now in use. Nevertheless a fascinating vista is opened up, which will be watched with interest.

THE easy manner in which cameramen have received and put into use the more highly developed examples of the lens-makers' craft has blinded us to the remarkable advance made since the early days of photography in this field of effort.

IN some respects the craft has become too perfect, and an interesting example of this is the manner in which soft focus diffusing screens have frequently to be used in kinematography. Modern lenses frequently render the object photographed with a degree of sharpness beyond that perceptible to the human eye. The result is a jarring of sensibilities, and the perfection of optical product has to be toned down to an acceptable standard of optical reception by the addition of the diffusing screen.

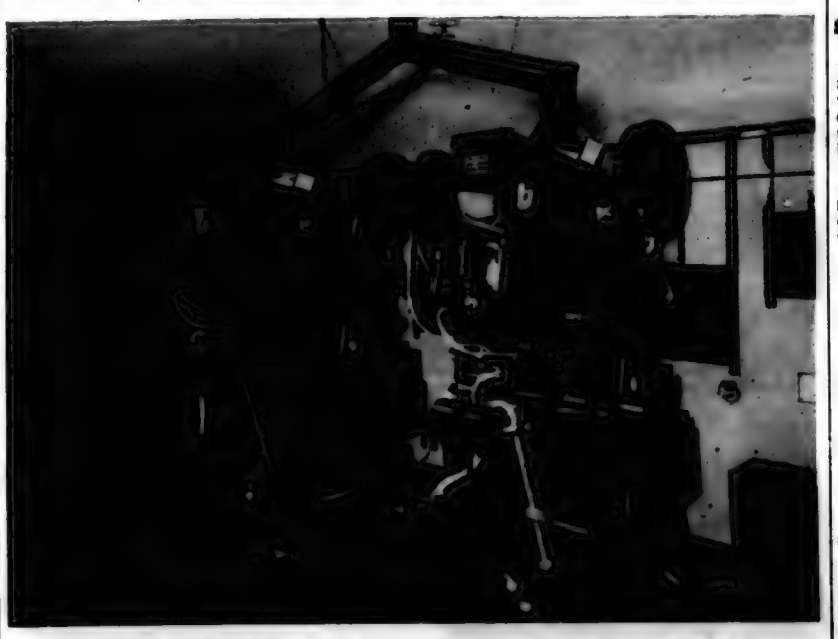
A "SUPER-PORTABLE" sound recording channel for location work which weighs 84 per cent. less than equipment now in use but whose performance approximates the finest studio installations, has been designed by Electrical Research Products, Inc., in collaboration with the sound department of Metro-Goldwyn-Mayer. In contrast with earlier "location" equipment, which was housed in nine separate cases, and weighed 900 lb. complete, the two units of new apparatus weigh only 150 lb.

THE larger cabinet contains the recording machine and associated controls including those for the camera motors. The "super-portable" channel, while developed primarily for location sound recording, achieves a degree of naturalness in recorded sound that is comparable with the most elaborate permanent channel installed for studio production.

BEARING the title of "Foire de Paris, 1939—Premier Salon du Cinema," an exhibition of kinematograph apparatus both standard and sub-standard is to be held in Paris from May 13 to 29. The product of both French and foreign apparatus manufacturers will be exhibited.

JAMES BENSON.

THIS WEEK'S PROJECTION ROOM



Projection room of the Tivoli, Mumbles, where Kalee machines are installed

SHIP CARBONS

MERCURY VAPOUR LAMP FOR PROJECTION

COOL LIGHT OF HIGH INTENSITY

FOLLOWING the paper by V. J. Francis and G. H. Wilson, of G.E.C., on mercury-vapour lamps for projection purposes given at the meeting of the Illuminating Engineering Society on Tuesday, April 18, and reported in last week's

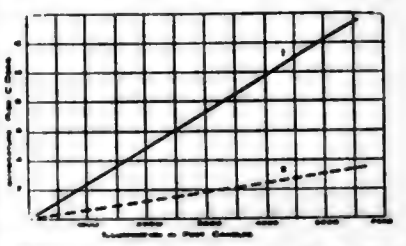
500-watt compact source H.P.M.V. lamp

KINE., a number of slides, both black-and-white and colour, were shown, first with a tungsten lamp and then with mercury; the improved definition in the latter case was the subject of comment.

Screen Requirements

S. R. Eade, of B.T.-H., defined the requirements of the kinematograph engineer as a screen intensity of 11 foot-candles, with a uniformity to within 1.5 to 1 from centre to edge. Mr. Wilson thought the uniformity of a discharge lamp would be at least equal to that of an arc crater.

Replying to Mr. Eade and to E. D. Eyles (Kodak Research Laboratories), Mr. Wilson suggested that any stroboscopic effect due to the projector shutter, or any flicker which would render the lamp useless for



Temperature rise of skin surface with theatrical make-up. Black line: Tungsten filament 3300°K. Broken line: H.P.M.V. lamp

sound recording, could be overcome by running the lamp on D.C. Sub-standard films had been projected, both at 16 and 24 frames a second, with the lamp running on 50-cycle supply; without film, the flicker was noticeable, but with film it was quite difficult to detect.

Cooler Light

The heating effect was, of course, only about one-quarter that of a filament lamp. A beam of 2,000 foot-candles from a tungsten spotlight was quite unbearable, but 6,000 foot-candles from a mercury lamp was perfectly bearable.

Re-calling History with Street Parades

COMPELLING MODES OF POPULAR PUBLICITY METHOD

1 Three Scottish kinemas launched impressive campaigns for the screening of A.B.P.C.'s "Marigold"—known as "Scotland's Own Picture," as it was filmed in that country.

At Dundee, P. H. Taylor, of Green's Playhouse, created intense local interest with a picturesque street parade featuring an open landau. In this, a man and girl, dressed in costumes of the period of the film, were driven around the town with a piper in full regalia playing from the driver's seat. On each side of the coach posters announced the screening of the film.

Another unusual stunt used was the distribution of marigold blooms to the public, and over the week-end people who were still wearing their marigolds were stopped in the street and given guest tickets by a representative of the theatre.

For the concurrent run of the film at the Regal and Coliseum kinemas, Glasgow, the managers combined their efforts with David A. Stewart, of A.B.P.C., and arranged an attractive window display at a local gown shop. A girl dressed in Victorian costume was the highlight of the display, for she attracted a great deal of interest by sitting immobile like a dummy until a few people had gathered, and then surprising her audiences by "coming to life."

The remainder of the display consisted of several stills from the film and various slogans linking the film with the material on display. (Picture at foot of column 4.)

2 "Marie Antoinette" in Bradford

Tony Burton, of the Morley Street Picture House, Bradford, gave emphasis to the French Revolution theme of "Marie Antoinette" (M-G-M) with a well-presented street stunt, realistic because of its simplicity.

During the week of screening, a tumbrill was secured to drive around the town two people dressed to represent the principal characters in the film. Large banners were attached to the sides of the cart, and the driver was attired to appear as a French peasant.

In the foyer of the kinema, a guillotine was constructed and surrounded with appropriate cut-outs and stills. Two cut-out figures of the stars in the film were erected at each side of the proscenium, and these, together with a bold announcement on the front of the stage, were brought into play with tasteful lighting effects at each programme interval a week before the presentation.

3 Ranchers on Tour at Western

With the co-operation of the proprietors of a local riding school, L. H. Harman arranged an appropriate street stunt for "The Cowboy and the Lady" (U.A.) at the Regent, Weston-super-Mare.

Dressed in cowboy costume, a man and girl rode through the busy streets of the town on two fine horses, carrying announcement about the film. The appearance of the two "ranchers" in Weston on the Friday prior to the playdate stimulated a great deal of interest.

Wrong Answers at Brighton

AMUSING ADVERTISING ANGLE ADOPTED FOR "YOUNG IN HEART"

AN amusing competition, in which entrants were invited to supply wrong answers to an imaginary conversation published in picture form by the local Press, was featured by L. E. Benjamin, of the Palladium, Brighton, in his campaign for "The Young in Heart" (U.A.). The *Brighton Gazette* inserted the series of stills from the film with humorous questions, and readers were asked to supply witty answers.

Prizes of half a guinea and season-tickets to the kinema were offered for the best sets of answers. The contest proved very successful, for a great deal of valuable editorial space in the newspaper was awarded to the theatre and film.

Further publicity was obtained by tie-ups with three branches of a local cycle shop, who devoted their windows to displaying Hercules cycles, together with stills and cut-outs from the film. In addition, the stores distributed 2,500 handbills—supplied by the cycle manufacturers—advertising the cycles and the film. Models of Hercules cycles were displayed at the theatre.

MODEL 'DROME AT LEITH

George E. Ness, of the Leith State, gave local kiddies a treat during the showing of "It's In the Air" (A.B.F.D.) for one of the kinema's windows was transformed into a miniature aerodrome. A tie-up with Thornton's, Princes Street, Edinburgh, secured numerous skybird models.

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MORE "PYGMALION" PRIZE-WINNERS

Bunches of Flowers Given to Clacton Patrons

An excellent stunt was arranged by Sydney P. Caro, of the Odeon, Clacton, in connection with the showing of "Pygmalion," for which General Films have presented him with a cheque and certificate.

The highlight of the stunt was a tie-up with the local nursery gardener, who supplied boxes of fresh flowers daily for display in the vestibule. Usherettes dressed as flower girls presented women patrons with bunches of flowers, the stalks of which were passed through an envelope bearing details of the film with the compliments of the manager of the theatre and the proprietor of the nurseries.

Similar bunches of flowers were mailed to many prospective women patrons in the vicinity.

Rickmansworth Motor Link-up

Jack Binns, of the Odeon, Rickmansworth, has been presented with a cheque and showmanship certificate by General Film Distributors for his excellent exploitation of "Pygmalion."

He succeeded in making his town "Pygmalion"-conscious with a striking array of posters and boldly displayed catchphrases. A big tie-up was arranged with Austin Motor Cars, and a novelty stunt in which patrons were presented with postcards, printed on one side with an appreciation of the film, in the form of a personal letter which they were asked to send to their friends, resulted in record-breaking business.

Loughborough Success

L. Putsman, of the Odeon, Loughborough, also received similar awards in connection with his exploitation of "Pygmalion," which resulted in record business at this particular theatre.

ENCOURAGING LADY PATRONAGE

Windsor Stocking Display

Manager Leeman, of the Playhouse, Windsor, used the women's angle to good effect a week before the screening of "Pygmalion" (G.F.D.) through a tie-up with the manufacturers of "Polly" stockings.

With the co-operation of the firm, an original display was arranged in the theatre vestibule, the centre of attraction being the talking parrot used by the stocking manufacturers to boost their trade-mark.

Around the bird and its perch was a display of "Polly" stockings, with suitable announcements linking up with the dress angle and details of a competition in which patrons were asked to judge the merits of each type of stocking made by the firm. The principal agents in the town gave full co-operation and window shows did much to back up the vestibule publicity.

EXTENSIVE "CAREFREE" TIE-UP CAMPAIGNS

Dancing Figures Attract Crowds at Worcester

KENNETH A. WILCOX, with his usual thoroughness, prepared the way for the showing of "Carefree" (RKO-Radio) at the Gaumont, Worcester, with a comprehensive scheme of exploitation.

On the front of the house, much attention was drawn by the movements of dancing figures suspended from the streamer frame, while 48-sheet cut-outs secured considerable prominence by their position on the head of the canopy.

"Carefree" chocolate assortments were made a special feature for display in the foyer kiosk.

Various effective tie-ups were arranged, the musical angle being, of course, well developed in the shops of leading music dealers, who, in plugging music and records, exhibited stills, cut-outs and showcards.

H. H. Saunders, car distributors, concentrated on the new Austin 8, with appropriate cards, and the local Gas Co., in return for a slide on the screen advertising "Carefree cooking by gas," gave a full window in their showrooms to a striking display, which with a border of stills, consisted of new type cookers, 12-sheet cut-outs of Ginger Rogers and Fred Astaire and carefully worded cards.

Maggs, furnishers, advised: "Don't get married with a load round your neck. Pay cash and begin your new life 'Carefree.' Don't miss 'Carefree' at the Gaumont."

Cars Tour Great Yarmouth

A parade of three new Vauxhall cars, which toured all surrounding districts with announcements concerning "Carefree," was the highlight of R. Corbett's campaign for the RKO-Radio film at the Regal, Great Yarmouth.

The advertising scheme opened three weeks before play-date with the screening of teaser slides linking up local trade announcements with the title of the film, such as "'Carefree' motoring if you visit Watson's Garage."

Song hits from the musical were plugged well before the play-date over a radiogram installed in the vestibule. Apart from staging the impressive street parade of cars, Watson's Garage gave the film a fine boost in their Press advertising.

Window displays embraced a Radio dealer and the Yarmouth Stores, outfitters, while a counter show of "Carefree" chocolates with art cards and stills at Arnold's Café completed a well-proportioned campaign.

Manchester Garage Helps T. E. Phillips' Drive

With the help of a local garage, T. E. Phillips, of the Capitol, Manchester, designed an effective boost for the showing of "Love Finds Andy Hardy" (M-G-M).

A Fiat 500 motor-car was exhibited in the vestibule with a neat art card reading: "Andy Hardy buys a car for 20 dollars in the film 'Love Finds Andy Hardy.' That's a bargain, but the Fiat 500 is even a better proposition at Anderson's Garage."

By imitating a wax figure in the window of a local store and then surprising her audiences by "coming to life," this young lady, dressed in period costume, stimulated considerable interest in the presentation of MARIGOLD (A.B.P.C.), at the Regal and Coliseum Cinemas, Glasgow. (Story top of column one)

ENFIELD STUDIES DEFENCE EQUIPMENT

Scenes like these occurred nightly at the Savoy, Enfield, where H. Walker's display of A.R.P. equipment, staged in conjunction with THE WARNING, (A.B.P.C.) was a constant source of intense interest

Around London with the SHOWMAN

IMPRESSIVE PROLOGUE AT KINGSTON

RACE-TRACK THRILLS VESTIBULE

"BANK NIGHTS" RETURN TO THE SUBURBS

ATTRACTING CYCLING ENTHUSIASTS

IN a gripping prologue lasting only 30 seconds L. Allcroft Harding, of the Regal, Kingston-on-Thames, succeeded in captivating the highly dramatic action of "The Dawn Patrol" (Warner). The spectacle took the form of a realistic aeroplane crash on the stage, in which a large model machine was used.

The tabs opened showing a battle-scarred field with the sound of aeroplanes flying and fighting. Suddenly, from the top left-hand corner of the stage an aeroplane—16 ft. in length—came into view, swept through a beam of green light, crashed into a clump of "trees" and came to rest, apparently, smouldering in ruins.

The suddenness and dramatic presentation of the stunt held the audience spellbound before rounds of applause greeted the effort.

Mr. Harding and his staff spent over a month back stage perfecting the show, for all the mechanical contrivances and the work of evolving the prologue were carried out in the kinema. The aeroplane—with a black cross on its side—was built from plans drawn by Mr. Harding, who used his war-time experience for the idea.

When finished the machine was suspended from the top of the stage on ropes—strung at an angle, to make the fullest use of the available space—and as the 'plane was released to hurtle down the wire hawser, "bombs" (fuse wire laid across two terminals adjoining magnesium powder) were exploded in synchronisation with its crash on the stage. Red floods produced the effect of the fire, and the impression of falling trees was attained by the top halves of the structures being counter-balanced and held in position with a fine fuse wire, which was broken when hit by the machine.

Appropriate sound was secured in a primitive but nevertheless effective manner—a dust-bin dropped on to a sheet of tin!

In the kinema vestibule a display of aeroplane models was enhanced by suspending by invisible wire some 50 or 60 replicas in flight formation.

Horse Race in Kinema's Foyer

All the atmosphere of a racecourse was brought into play by P. A. Fowler, of the Trocadero, Elephant and Castle, to exploit "Kentucky" (20th Century-Fox).

To the plans of Mr. Fowler, the entrance to the theatre was camouflaged to represent a racecourse; the pay-box, appropriately, was the winning post, and the entrances to the stalls and the circle were marked "TatterSTALLS" and "Grand Stand," while various other doorways were described as leading to the "Weighing Room," "Jockeys' Enclosure," and such like.

To maintain the atmosphere of the "Glorious Downs" one side of the entrance foyer was laid out like a racing track, with racehorses, on a movable belt, giving the impression of a race in progress. At the back was a scena descriptive of the Downs, the gypsies, and all the fun of the fair.

Tipsters' envelopes were distributed throughout the district and given to every patron during the week preceding the run of the film. On the outside of the envelopes, characteristic tipster phrases were printed and inside was a slip worded: "Trocadero Meeting. Kentucky—Nap Man to Remember. Place, E.W. Selections. (Names of artistes appearing in stage show). Watch for MacLean's specials."

Spectacle at Richmond

During the week of screening "The Dawn Patrol" (Warner) at the Ritz, Richmond, Robert Burns co-operated with the local Territorial units and featured a stage show at every evening performance.

Representatives of the units marched to the kinema and appeared on the stage when eminent personalities made recruiting speeches. Over 100 men took part in the performance, and the stage made a colourful show.

Flags of the different national forces were in the background, and on each side of the proscenium opening flags were draped from the top of the arch where the R.A.F. sign was a prominent feature. In the vestibule a display of aerial photographs and models loaned by Imperial Airways attracted keen attention.

A recruiting office was opened in the foyer and a good number of men were enrolled during the week.

Broadway's Bank Nights

Since I last visited the Broadway, East Ham, E. Basil Lucocq has resigned the management and K. B. Caldicott is now in charge. Mr. Caldicott has been with the firm—Davis and Rose—about a year, during which he has served at many of their West End halls, and moved from Monseigneur, Piccadilly, to his present post.

An innovation which he has introduced at the Broadway is a weekly Bank Night on Wednesdays. Patrons who wish to participate are required to join a club (free) and are then given a numbered membership voucher. On Wednesday evenings the duplicates of these are placed in a drum on the stage and one is withdrawn.

The member to which this belongs has to claim the £2 prize within three minutes, but if this is not done the prize is carried forward to the next week's draw, and this continues until the sum in the "kitty" is claimed under the rules. The winning number is announced outside the hall as well as from the stage, so it is not necessary for the claimant to buy a ticket of admission in order to receive the prize.

At the end of this month Mr. Caldicott is beginning a series of "coach-trip" nights, when lucky patrons will become entitled to trips to the coast in Timpson coaches.

Another hall on the Davis and Rose circuit which has recently adopted the bank night policy is the Electric Palace, Deptford, where Mac Rose tells me it has been running for several weeks with good results.

The arrangements are the same as those at the East Ham house.

A Touch of West in the East

Although Westerns seem to have gone out of favour with our modern sophisticated audiences, there are still many people—not all of them juveniles—who like a good Wild West picture.

R. Paterson, no doubt, remembered this when designing his window advertisement at the Dalston Picture House for "The Cowboy and the Lady" (U.A.). It consisted merely of a fine representation of Gary Cooper astride a rearing mustang in a setting which, by the use of the synthetic grass, a simple backcloth painted broadly in purple and yellow, and "wings" representing the end of a log cabin and a giant cactus, gave an excellent impression of "the range" seen so often in early silent thrillers.

Upton Park Tie-ups

James Sait has plenty of space for displays at the Carlton, Upton Park, but at the same time there are very few spacious traders' windows in which he can get useful exhibitions. Nevertheless, he manages to keep Green Street alive to his programmes by a variety of means.

When showing "St. Martin's Lane" (A.B.P.C.), he stuck large strip-posters on walls near the ends of streets around the hall, each bill advising the public to "Turn right (or left) for St. Martin's Lane." Those innocents who followed the advice found themselves outside the Carlton, where a conventional direction post led them into the hall with the final message: "To St. Martin's Lane."

He also had a tie-up with a sheet-music dealer, who splashed the music from the film, and with Nathaniel Berry and Co., piano manufacturers, who put a model of Laughton as the busker in their window among specimens of their product.

A member of his staff strolled around the streets playing a banjo, and attracted considerable attention.

Mr. Sait publicised "Keep Smiling" (20th-Century-Fox) with a useful tie-up with the Columbia Graphophone Co., who lent him a fine lobby display and persuaded a dozen local stockists to concentrate on boosting the records of the film's tunes.

Mr. Saits' main stunt for "Zaza" (Paramount) consisted of distributing 5,000 handsome half-tone portraits of Claudette Colbert, bearing on the back the messages about the film and Berry pianos, who paid for these handsome souvenirs.

Kinema Secures 200 Recruits

Over 200 recruits for various branches of National Service, including 42 for the Territorials, were enrolled at the Regal, Hounslow, during the screening of "The Warning" (A.B.P.C.). Full arrangements for impressive displays of A.R.P., first aid and Territorial units were made by Donald Shane.

In the foreground of the kinema a searchlight unit attracted continuous queues of interested patrons, while crowds besieged the various A.R.P. operations in full decontamination squad equipment, nightly.

Southgate Sees Stars

From W. A. Batt, of the New Southgate Coronation, comes the news that his policy of running amateur talent contests on Friday nights continues to draw crowds—both of entrants and patrons—and the steady flow of popular film and stage performers whom he invites to present the awards each week is proving as interesting as ever.

In recent weeks distinguished visitors to the hall have included Margery Binner, who appeared in "Honeymoon Adventure"; Evelyn Barnard, who has just finished her part in Laughton's latest, "Jamaica Inn," and acted with Otto Kruger in "Black Eyes"; Belle Chrystal, star of many British productions; Wynne Ajello, well-known broadcasting vocalist, and Sally Wisher, juvenile player from "Prison Without Bars."

Tony Pearson compères these contests slickly, and sometimes has difficulty, owing to the high standard of talent available, in deciding the winners.

Slow Cycling at Finchley

The film "Young in Heart" (U.A.) has been extensively linked with Hercules Cycles by the issue of lobby models and the arrangement of widespread dealer tie-ups, but C. E. Stead elaborated upon this angle at the North Finchley Odeon by persuading the cycle company to give him a four-guinea kiddie's model as prize in a slow-cycling contest run in conjunction with his Mickey Mouse Club in the kinema's car park.

At the conclusion of the competition the prize was handed to the winner by Glynnis Johns, child star of "South Riding" and "Prison Without Bars."

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TRINITY WORKS, SCARBOROUGH. Scarborough 345

LAUGHTON'S CLOTHES INTEREST DIDSBURY PATRONS

Although only an ordinary tailor's dummy, this wax figure possessed unusual pulling power when exhibited in the foyer of the Capitol, Didsbury, for T. Edward Phillips dressed it in the actual clothes worn by Charles Laughton during the making of ST. MARTIN'S LANE. The campaign for the A.B.P.C. film's screening included also 20 tie-ups and the distribution of 3,000 8-page brochures and 3,000 renter's throwaways

R.A.F. Recruiting Publicises "It's in the Air"

TRAINING SCHOOL HELPS AT CIRENCESTER

AN extensive campaign was compiled by H. R. Walker, of the Picture House, Cirencester, for "It's In the Air" (A.B.F.D.).

On the opening night of the film the performance was attended by the Commanding Officer, two squadron leaders and personnel from the No. 3 Training School of the R.A.F. at South Cerney, accompanied by the chairman and members of the local council.

The officer in command of the Training School co-operated with Mr. Walker in the exploitation of the film, and from the Wednesday of the week prior to the playdate an aero engine was on view in the foyer of the theatre, with two aircraftsmen in attendance to explain its intricacies to inquiring patrons. The foyer was decorated with flags, crêpe paper streamers and fairy lights, with the title of the film in large silvered letters suspended from the ceiling.

During the first three nights of the run the recruiting van from Bristol occupied a position in the car park of the house, and recruits were enrolled by recruiting officers in the foyer of the theatre.

Mr. Walker secured good publicity in the local Press, photographs of the group of guests at the opening night appeared in the paper with a good story about the first night presentation.

Plane Sends Message to Bury St. Edmunds Kinema

Wireless communication between an R.A.F. plane, flying over the town, and a temporary wireless station in the foyer of the Odeon Theatre, Bury St. Edmunds, was part of a tie-up arranged between the kinema and the R.A.F. during the showing of "It's In the Air" (A.B.F.D.).

The Commanding Officers of Honington and Stradishall R.A.F. Stations took parties to the theatre, where a Bristol Pegasus aero engine was displayed, together with wireless and photographic apparatus. Recruiting officers were installed at the kinema all the week.

Recruiting Van Plays Theme Songs to Salisbury Crowds

When showing "It's In the Air" (A.B.F.D.) at the Picture House, Salisbury, G. A. Howes arranged with the R.A.F. officials to run a recruiting week in the city.

The mobile recruiting van was sent down to tour the streets and play records of numbers from the film and broadcast special announcements. On two evenings during the run an address was given from the stage by an official from the Air Ministry.

Mr. Howes arranged tie-ups with Marks and Spencers and all the local music shops in connection with music and records of the song numbers in the picture.

"ROBIN HOOD" IN ASHTON

Three Weeks' Campaign

For three weeks in advance of the playdate of "The Adventures of Robin Hood" (First National), J. Openshaw, of the Palace, Ashton-in-Makerfield (A.B.C.), exhibited a 20-ft. streamer across the side of the building, in addition to showing slides on his screen, advising people to book seats in advance.

In the vestibule there was a large cut-out with a background of trees in full foliage, and the merry men of Sherwood Forest and their leader Robin Hood.

Tie-ups with cards and stills were arranged with local milliners, who featured Robin Hood hats, sports outfitters who concentrated on dart boards, and men's outfitters.

PATERSONS LTD
SCOTTISH THEATRE FURNISHERS
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ESTABLISHED 1852 ••• PHONE CENT. 5289

NEWSREEL GIVEN FEATURE BOOST

G. B. Kay Capitalises Local Interest

REALISING the immense local interest in the launching of H.M.S. Illustrious—the largest ship built at Barrow-in-Furness—G. B. Kay, of the Ritz, devised a special campaign in connection with the Pathé newsreel containing sequences of the event.

Thousands of people visited the Vickers Armstrong shipyard, and as the large queues filed through the gateways they were met with posters reading "See the pictures of the launch in Pathé Gazette at the Ritz."

As spectators approached the stocks holding the great vessel, they were interested by the sight of newsreel cameramen taking their positions in front of large posters reminding them of the screening.

At Walney Island, on the opposite banks, approximately 5,000 people assembled to watch the ship enter the water, and on the railings of the channel facing this huge crowd posters told these people that they would be able to see everything taking place in the yard in the Pathé Gazette at the Ritz.

All the posters and publicity material were exhibited with the co-operation of Vickers Armstrong, whose officials assisted in the selection of sites. Mr. Kay enlarged on the stunt—which proved to be an outstanding success—by arranging with his head office to supply a long version of the newsreel.

Patrons of the Odeon, St. Austell, Cornwall, found a great deal of amusement—and surprise—in a cigarette-rolling competition organised by John Walker in conjunction with Cohen Weenen, the tobacco manufacturers, and the Rizla Cigarette Paper Co., for THE COWBOY AND THE LADY (U.A.). Many people made use of these supplies nightly

SAMPLES FOR BRENTWOOD HOUSEWIVES

"That Certain Age" Link-up

An extensive tie-up with the manufacturers of Heinz products provided R. T. Evans with attractive publicity material for "That Certain Age" (G.F.D.) at the Odeon, Brentwood, Essex.

Twelve local grocers and four chemists associated themselves with the scheme by exhibiting cards in their windows announcing "'That Certain Age'—if your baby is 57 weeks old, you may obtain a free carton of baby foods if you apply at the box office of the Odeon." Stills and art cards accompanied the posters in each case.

In the foyer of the kinema, housewives were attracted by a comprehensive display of Heinz baby foods, surmounted by an illuminated cut-out of Deanna Durbin.

Interest was stimulated in the presentation of "The Young in Heart" (U.A.) by Mr. Evans, who arranged a pet show, open to members of his Mickey Mouse Club. A special prize was offered to the child entering the dog which most resembled that appearing in the film.

Full use was taken of the Hercules cycle tie-up to arrange compelling displays.

Lancaster Press Boost

The management of the Lancaster Odeon arranged a composite page in the *Lancaster Guardian* as part of the exploitation for "You Can't Take It With You" (Columbia).

EMPTY BUILDING USED FOR PUBLICITY

Manchester Opportunist

Vacant property adjoining the Trafford Picture House, Old Trafford, Manchester, was used to good effect by T. D. Griffiths in his campaign for "St. Martin's Lane" (A.B.P.C.).

From the roof of the building a large straw hat was suspended with the notice that "Wear a Straw Hat in the Rain" was one of the numbers in "St. Martin's Lane" at the Trafford, while in the garden two signposts, each bearing the title of the film, pointed to the kinema.

A colourful 48-sheet, designed as a large map of London's West End to emphasise the notable buildings, with a large arrow pointing to St. Martin's Lane, commanded a great deal of attention, and a week before playdate this angle was improved upon by the exhibition of a linen map, similarly painted, in the vestibule. Eight window displays and various special posters gave further publicity to the film, which received a fine write-up in the local Press.

SHEET MUSIC DISTRIBUTED AS THROWAWAYS

Successful Trowbridge Stunt

The presentation of "Youth Marches On" (Butchers) at the Regal, Trowbridge, was accompanied by an intensive drive organised by L. Gordon Jones to explore practically every channel of tried and tested publicity methods.

Preceding the screening, throwaways were distributed and followed up by the circulation of a thousand postcards. Sandwichmen paraded the streets, and copies of the two songs incorporated in the film, "New Frontiersman" and "Wise Old Horsey," were handed to patrons entering the kinema.

Each evening speakers appointed by the Oxford Group addressed audiences.

EXPLOITING WITH NATIONAL SERVICE

MILE-LONG PARADE AT SLOUGH

R.A.F. Band Heads "Dawn Patrol" Procession

A SIX-DAYS recruiting drive, in which every section of the voluntary national services in the Slough district took part, was organised by A. H. Harrison during the screening of "The Dawn Patrol" (Warner) at the Adelphi. Publicised as "a cavalcade of national service," the campaign received widespread advance propaganda.

Over a thousand members of the various detachments took part in a mile-long procession on the Monday of the week of screening. Headed by the R.A.F. band from Halton depôt, the procession included the Slough Sea Scouts, 70 officers and men of the local Territorials, regular and special police, auxiliary and regular fire brigades, all sections of the A.R.P. department and many tableaux illustrating the activities of the various corps.

The procession toured the town, finally finishing at the Adelphi, and attention was drawn to the film by banners carried in the parade worded: "Join Up—and see 'The Dawn Patrol' at the Adelphi."

Every night well-known local and national speakers addressed the audience from the theatre stage. Recruiting offices for every section of the services were established in the vestibule, where the R.A.F. installed one of the latest Rolls Royce aero engines. Model aeroplanes were suspended from the ceiling to add further to the aeronautical atmosphere, and every day a mobile recruiting van toured the town and surrounding villages plugging the film and its link with national service.

SOUTHALL

Three Weeks Campaigning with A.R.P.

A campaign extending over a period of three weeks was put over by F. Mobbs to publicise the screenings of "The Warning" (A.B.P.C.) and "The Dawn Patrol" (Warner) at the Dominion, Southall.

During the week prior to the showing of "The Warning" Mr. Mobbs enlisted the aid of the local A.R.P. Committee and a display was arranged in the foyer consisting of an anti-aircraft searchlight, sound detector, and a plotting table with local Territorials in attendance to explain the apparatus to patrons.

Ten thousand throwaways were distributed and the A.R.P. officer instructed all members of the committee and various services owning cars to carry special announcements on the windscreens of their vehicles.

Detachments of the St. John Ambulance arranged demonstration parties in another part of the foyer and a recruiting office was opened for enlistment in all sections of national defence services.

During the actual week of the screening of the film all announcements were changed to similar notices drawing attention to "The Dawn Patrol," showing during the following week.

SHEFFIELD

Defence Chief Lectures from Stage

George Turner, of the Plaza, Sheffield, one of the city's newest suburban kinemas, made a fine debut into the exploitation field for "Blockade" (U.A.).

Two weeks previous to showing, advance publicity appeared in the form of a vestibule display linking the film with A.R.P. activities. Two weeks later the A.R.P. and Fire Brigade officials lent support by supplying for display a comprehensive series of equipment.

During the showing of the film, and at each evening performance, Capt. A. W. Gordon Mason, chief A.R.P. organiser, addressed the audiences, and auxiliary firemen were present distributing appropriate literature.

MIDDLESBROUGH

30-ft. Banner Hoisted Across Main Thoroughfare

Manager P. Reeback, of the Elite, Middlesbrough, tied up with the local recruiting office of the R.A.F. and the National Service and A.R.P. Committees for "Dawn Patrol" (Warner). Permission was given by the local authorities for a 30-ft. banner across the main highway and this advertisement bore the invitation, "See the 'Dawn Patrol' and know why you must enrol for National Service."

Not only were leaflets on defence topics distributed, but recruiting officers made good use of the foyer to interest the younger element. This, coupled with foyer displays, attracted considerable attention and praise.

BLACKBURN

Majestic Supports Town's Recruiting Week

Manager Cole, of the Majestic, Blackburn, is playing his part in the town's National Service Week this week. Co-operating with the local A.R.P. committee and the police, he has arranged special ceremonies for each day in conjunction with the screening of "The Warning" (A.B.P.C.).

Representatives of all branches of National Service are giving brief addresses daily, impressing on the people the vital necessity of enrolling. In the foyer, a display of equipment used for protection in air raids, including a neat model of an underground shelter, together with types of shells and bombs, and a 1917 German mask, is attracting keen interest.

CHESTER

Representatives of Services See "The Warning"

Representatives of the various national service groups—auxiliary fire brigade, Red Cross, wardens, etc.—and the Territorials attended a special showing of "The Warning" (A.B.P.C.) at the Regal, Chester.

In the foyer of the Regal, an air-raid shelter and a portable fire pump attracted a great deal of interest.

Arthur Sydney, manager of the Liverpool branch of Associated British Picture Corporation, arranged an attractive window display featuring a life-size figure of a man dressed as an auxiliary fireman.

NORWICH

Mayor Provides Extensive Press Boost

Hugh J. Hyland's invitation to the Lord Mayor of Norwich to attend the screening of "The Warning" (A.B.P.C.) at the Regent, Norwich, secured for the film a good deal of publicity at the city's expense. So impressed was the Lord Mayor that he inserted in all the local Press double-column notices announcing the film and advising all loyal citizens to visit the kinema during playdate.

The title of the A.B.P.C. film, "Yellow Sands," afforded Mr. Hyland excellent material for a tie-up with the Bush Building Estate, Ltd., whose well-known bungalow town, called "Yellow Sands," draws many citizens annually to the Norfolk coast.

In the spacious entrance foyer at the kinema a layout of the estate in miniature against a background illustrating a seascape with a foreground of sand attracted the attention of patrons.

At Bush's city offices a similar display was inserted.

Creating Atmosphere with Music

WE have a dozen films on our release list to be considered this week. Beyond the fact that "Mad About Money" is labelled a light musical comedy, because there are some songs and a rather spectacular cabaret presentation, there is little of actual musical interest in the sound production.

Fletcher's light whimsical overture, "Vanity Fair," has now been recorded by the publishers in their own catalogue, and is well worth including in the non-sync. library. It is chosen to introduce that romantic comedy, "You're the Doctor."

A melodramatic film of romance, loyalty and treachery on the North-West Frontier may well be used to once again feature one or even two short excerpts from Amy Woodforde Finden's fine suite, "The Indian Love Lyrics." "Less than the Dust" is the best of the four, if only one is used.

"Romance is Sacred" was originally called "Romance in Paris," hence the choice of an excerpt from the "Paris" suite by Haydn Wood. A Hopalong-Cassidy Western is titled "Sunset Trail," and there is an exceedingly popular dance number of the same name, but I cannot say if there is any connection between the two except the similarity in name. In any case, it is a safe choice for your audience.

"ROMANCE IS SACRED" (Warner)

CERT. A. 8,468 ft. Reg. No. F.14667. Reviewed in KINE. May 6, 1937.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Fernand Gravet, Joan Blondell.
ATMOSPHERE.—Frivolous romantic comedy of a youn, exiled king living in Paris, and tells of his redemption from inebriate habits.
ORGAN.—"Paris" Suite, Haydn Wood (Ascherberg) No. 2 only, presented as an introductory interlude, with adaptation from the piano-solo only
NON-SYNC.—"Demoiselle Chic," Intermezzo, P. E Fletcher, recorded on Boosey-Hawkes B.H.191 by the Regent Concert Orchestra
LIGHTING EFFECTS.—Light blue.

"TOPPER TAKES A TRIP" (U.A.)

CERT. A. 7,219 ft. Reg. No. F.1414. Reviewed in KINE. February 16, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Constance Bennett, Adolphe Menjou.
ATMOSPHERE.—Comedy of the supernatural, a natura successor to "Topper," with "The Invisible Man" trick tradition and gags of the ghost variety.
ORGAN.—"Spectre," Incidental, J. Engleman (Bosworth), presented as an introductory interlude with adaptation from the orchestral piano conductor copy.
NON-SYNC.—As organ, recorded by Bosworth B.C.103 by orchestra
LIGHTING EFFECTS.—Black-out, with crimson sequence.

"MAD ABOUT MONEY" (British Lion)

CERT. U.7,011 ft. Reg. No. Br.Dr.1234. Reviewed in KINE. December 1. 1938.
PUBLICITY.—One 6-sheet.
STARS.—Lupe Velez, Ben Lyon.
ATMOSPHERE.—Light musical comedy with song and spectacular cabaret episodes, chiefly presented in film studio sequences. Theme songs may be in the May lists, but alternative introduction to given.
ORGAN.—"Musical Box," Heykens (Chappell). Novelty Entr'acte, presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded by Marek Weber's Orchestra on H.M.V. B.8199.
LIGHTING EFFECTS.—Light blues and reds only.

"STORM OVER BENGAL" (British Lion)

CERT. U. 6,028 ft. Reg. No. F.1277. Reviewed in KINE. January 26, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Patric Knowles, Rochelle Hudson.
ATMOSPHERE.—Spectacular melodrama of romance, loyalty, treachery and unrequited love on the North-West Frontier.
ORGAN.—"Less Than the Dust," No. 4 of the "Indian Love Lyrics" Suite, Woodforde-Finden (Chappell), presented as an introductory interlude, with adaptation from the piano-solo edition.
NON-SYNC.—As organ, recorded on H.M.V. B.8205 by Marek Weber's Orchestra.

"THE GIRL DOWNSTAIRS" (M-G-M)

CERT. U. 6,919 ft. Reg. No. F.1221. Reviewed in KINE. January 12, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Franciska Gaal, Franchot Tone.
ATMOSPHERE.—Farcical comedy based upon a romance between a scullery-maid and a wealthy playboy, played against Swiss backgrounds.
ORGAN.—Novelty Entr'acte, "Laughing Marionette," W. R. Collins (Hawkes), presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded by the Regent Concert Orchestra on Boosey-Hawkes B.H.1912.
LIGHTING EFFECTS.—Light reds only.

"STRANGE FACES" (General F.D.)

CERT. A. 5,905 ft. Reg. No. F.1088. Reviewed in KINE. December 1, 1938.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Frank Jenks, Dorothea Kent.
ATMOSPHERE.—Comedy crime drama of rivalry between reporters of opposite sexes. Although there are two murders, the grim plays second fiddle to comedy.
ORGAN.—"Black Domino" Overture, Auber (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, with recording by the London Symphony Orchestra on H.M.V. D.A.1264.
LIGHTING EFFECTS.—Orange and purple only.

"YOUTH TAKES A FLING" (General F.D.)

CERT. U. 6,894 ft. Reg. No. F.1099. Reviewed in KINE. December 1, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Joel McCrea, Andrea Leeds.
ATMOSPHERE.—Romance of a country youth in love with the sea and a girl's conviction that the youth is the only man for her. Needless to say that after many misadventures the girl wins.
ORGAN.—"Love Tales," Medley, arranged Harry Hall (Ascherberg), presented as an introductory interlude (using Part 1 only), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded by the New Mayfair Orchestra on H.M.V. C.2674.
LIGHTING EFFECTS.—Three shades of blue.

"MR. MOTO'S LAST WARNING" (20th Century-Fox)

CERT. U. 6,380 ft. Reg. No. F.1270. Reviewed in KINE. January 26, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Peter Lorre, Ricardo Cortez, Virginia Field, John Carradine, George Sanders.
ATMOSPHERE.—Espionage melodrama, one of the "Mr. Moto" series, with a plot dealing with the frustration of a scheme to disrupt Franco-British friendship. A Port Said music hall and the waterfront form the principal backgrounds.
ORGAN.—"East of Suez," Suite, No. 1 only, "Aziza," Haydn Wood (Ascherberg), using cut from 7 to 10 in piano-conductor copy of orchestration and presenting as an introductory interlude.
NON-SYNC.—"Algiers," from "A Mediterranean Cruise" Suite, Jalowicz (Bosworth), recorded on Bosworth B.C.1015 by orchestra.
LIGHTING EFFECTS.—Deep amber fading to deep crimson.

"YOUR'E THE DOCTOR" (Butcher's)

CERT. U. 6,300 ft. Reg. No. Br.E.831. Reviewed in KINE. October 20, 1938.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Barry K. Barnes, Googie Withers.
ATMOSPHERE.—Romantic comedy of domestic misadventures, the story devolving into a cross-country chase, including yachting sequences in picturesque sequences.
ORGAN.—"Vanity Fair," Comedy Overture, Percy Fletcher (Hawkes), presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1907 by the Regent Concert Orchestra.
LIGHTING EFFECTS.—Light blue and magenta.

"KING OF CHINATOWN" (Paramount)

CERT. A. 5,101 ft. Reg. No. F.1633. Reviewed in KINE. March 30, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Anna May Wong.
ATMOSPHERE.—Gangster melodrama with Chinatown background which develops on the lines of gang feuds and final retribution for the racketeer chief.
ORGAN.—"Pagoda of Jade," Suite, Arlen (Ascherberg), No. 1 only, presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—"In Pekin," John Ansell (Hawkes), recorded on Boosey-Hawkes B.H.1921 by the Regent Orchestra.
LIGHTING EFFECTS.—Deep orange fading to deep amber only.

"SUNSET TRAIL" (Paramount)

CERT. U. 6,140 ft. Reg. No. F.1120. Reviewed in KINE. December 15, 1938.
PUBLICITY.—One 12-sheet, one 6-sheet.
STAR.—William Boyd.
ATMOSPHERE.—Hopalong-Cassidy Western, in which comedy is stressed as well as the characteristic episodes found in this series of films.
ORGAN.—"The Sunset Trail," Kennedy (Carr), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded either on Decca-Brunswick F.5860 by Ambrose and his Orchestra, or on Decca-Brunswick F.5858 by Don Rietto and his Accordeon Band.
LIGHTING EFFECTS.—Tints to represent sunset.

"RECKLESS RANGER" (Columbia)

CERT. U. 5,238 ft. Reg. No. F.16149. Reviewed in KINE. March 31, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Bob Allen, Louise Small.
ATMOSPHERE.—Western drama of range war between sheep interests and crooked cattlemen, with many thrills and exciting gun-battle climax.
ORGAN.—"Men of Prometheus," Overture, Beethoven (Hawkes), presented as an introductory interlude, with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—"Marinarella" Overture, Fucik (Bosworth), recorded by Louis Voss and Orchestra on Bosworth B.C.1038.
LIGHTING EFFECTS.—Deep amber to deep red only.

A. W. OWEN'S SELECTIONS OF ORGAN MUSIC, NON-SYNC. NUMBERS AND LIGHTING EFFECTS FOR JUNE 5 RELEASES

"I FEEL sure many organists will be interested in the publication of this interlude, the winning entry of about thirty submissions in the Regal, York, competitions. It is original in conception, the story quite well told in slides, with apt musical illustrations. Miss Joan Keats is quite modest about her success, but Edward Farley found it entertained his audiences eighteen times in the week. This is a reliable test, and I feel it justified my own opinion as adjudicator.

In response to requests, a "Derby" interlude will be run in next week's issue. This will give organists ample time to prepare it and edit it to suit their own personal wishes and requirements.

Just one word re A.R.P. interludes. I have received a dozen in the last four weeks, all claiming to be original, no two alike, and most of them very good indeed, but I cannot publish any more than the first one which was issued in this series. Many thanks to everyone, all the same. A. W. O.

No.	Slide matter.	Music and publisher.
1.	Autobiography .. .. ..

ORGANISTS' DEBATE

RESPECTIVE INSTRUMENT QUALITIES

Church v. Kinema

STANLEY TUDOR, organist of the Gaumont Theatre, Manchestar, who has broadcast on many occasions, participated in a debate with a church organist in the North Regional studio on Thursday last, April 20. Tudor and George Williams talked about the differences between their respective instruments, and played records to demonstrate the various points brought out in their arguments.

Stanley Tudor made it clear that when an organ was put into a kinema it had to imitate, as near as possible, the effect of an orchestra accompanying a silent film, consequently to the instrument were added many additional features, rather like the equipment of an orchestral drummer.

The two debaters discussed the difference between their respective instruments in the matter of stops, pipes, air pressure, etc.

George Williams had a sly dig at the kinema organist when he said he must photograph well. He added: "I still wish that kinema organists in general would be a little more organistic in their technique. Why should they always play with the tremulants on."

Stanley Tudor: "We claim that the kinema organ sounds much more orchestral when used with the tremulants on. The public likes it. It goes well with heart-throbs."

Tudor was asked why, with all the wonderful equipment in the kinema organ, the organist did not play a few organ classics every now and then.

"My idea," replied Mr. Tudor, "is that my music should be pleasing to the ear of an unmusically educated person. In my job the majority counts all the time. The people who go to the kinema go to be entertained, or, I should say, pay to be entertained. The ordinary English listener simply wants to hear the tunes he knows."

A group of projectionists and friends at the ball organised in Edinburgh by local E.T.U. projectionists

NEW KINEMAS

Plans Passed and Work Begun

NORMANBY.—Work has started on the 800-capacity kinema for Normanby Entertainments, Ltd., at Normanby Road. The building contractor is J. C. Watson, Stockton-on-Tees.

RUDDINGTON.—E. S. Roberts, of Great Charles Street, Birmingham, is the architect of the proposed new kinema at Clifton Road.

WALLSEND.—The Corporation has now passed plans on behalf of G. Hill for the erection of a kinema at the corner of Court Road and King's Road.

CHESTER.—A. E. Shennan, F.R.I.B.A., of North John Street, Liverpool, has applied to the Chester Watch Committee for a licence for a kinema to be erected in Christleton Road.

ORGAN MUSIC AT SOUTHEND

Continued from page 59

organist. He is a sound musician and a good showman. Five minutes' walk up the High Street brought me to the Rivoli, where I found Arthur Lord, a young organist who, before taking up his present residential post 18 months ago, had been on the Union circuit. Here again, with "The Citadel" and another star in the programme, only "joining up" was possible.

The organ here is another Christie, renovated and enlarged by Wurlitzer a couple of years ago.

A. W. O.

BRITISH FILM PROJECTORS FOR WORLD FAIR

35 and 16 mm. Models

Among the features of the British Pavilion at the forthcoming World Fair in New York will be the showing of films portraying conditions and life in England and representative of various industries and institutions of this country. The films will be on both the standard size and also the sub-standard 16 mm. size, with and without accompanying sound.

To show these films, projection apparatus was required which was in itself a completely British product and incorporated all the latest improvements and refinements known to the Industry. The Department of Overseas Trade, which was responsible for the British Pavilion, decided after careful consideration, to use sound and picture projection apparatus manufactured by the British Thomson-Houston Co., Ltd.

Type "R" Equipment

The equipment comprises Type "R" twin stand 35-watt sound reproducer with rotary magnetic sound-heads; projector mechanisms with fireproof spoolboxes; and 50-amp. high-intensity arc lamps using Morganite carbons, together with associated apparatus, including hot cathode arc rectifiers, control panels, etc.

The B.T.-H. sound system uses sound-heads which incorporate a drive, hitherto used only on recording cameras, in which the film is passed round a drum driven by electro-magnetic means to ensure as smooth propulsion as possible and the absolute minimum of film wear and constancy of film path at the point where the track is scanned by the optical system.

Another noteworthy feature is that the amplifier circuit includes automatic volume expansion. This special circuit compensates for the necessary restriction of the volume range recorded on the film track and gives a much more realistic quality in the reproduced sound, particularly with recordings of full orchestras.

The 16 mm. Equipment

It is gratifying to recall in connection with the 16 mm. projector that the B.T.-H. Co. was the first in this country, and probably in the world, to demonstrate in public a machine of this type. The projector which is being sent to the World Fair represents the outcome of nine years' development work and in its own sphere has a standing comparable with that of the main equipment. It is representative of the latest British kinema practice and will no doubt be of considerable interest to American kinema engineers as it is probably the first British equipment to be installed in the U.S.A.

It is exactly ten years since the first American made talkie set was installed in London and revolutionised the film Industry.

LIVERPOOL GUILD

Annual Meeting

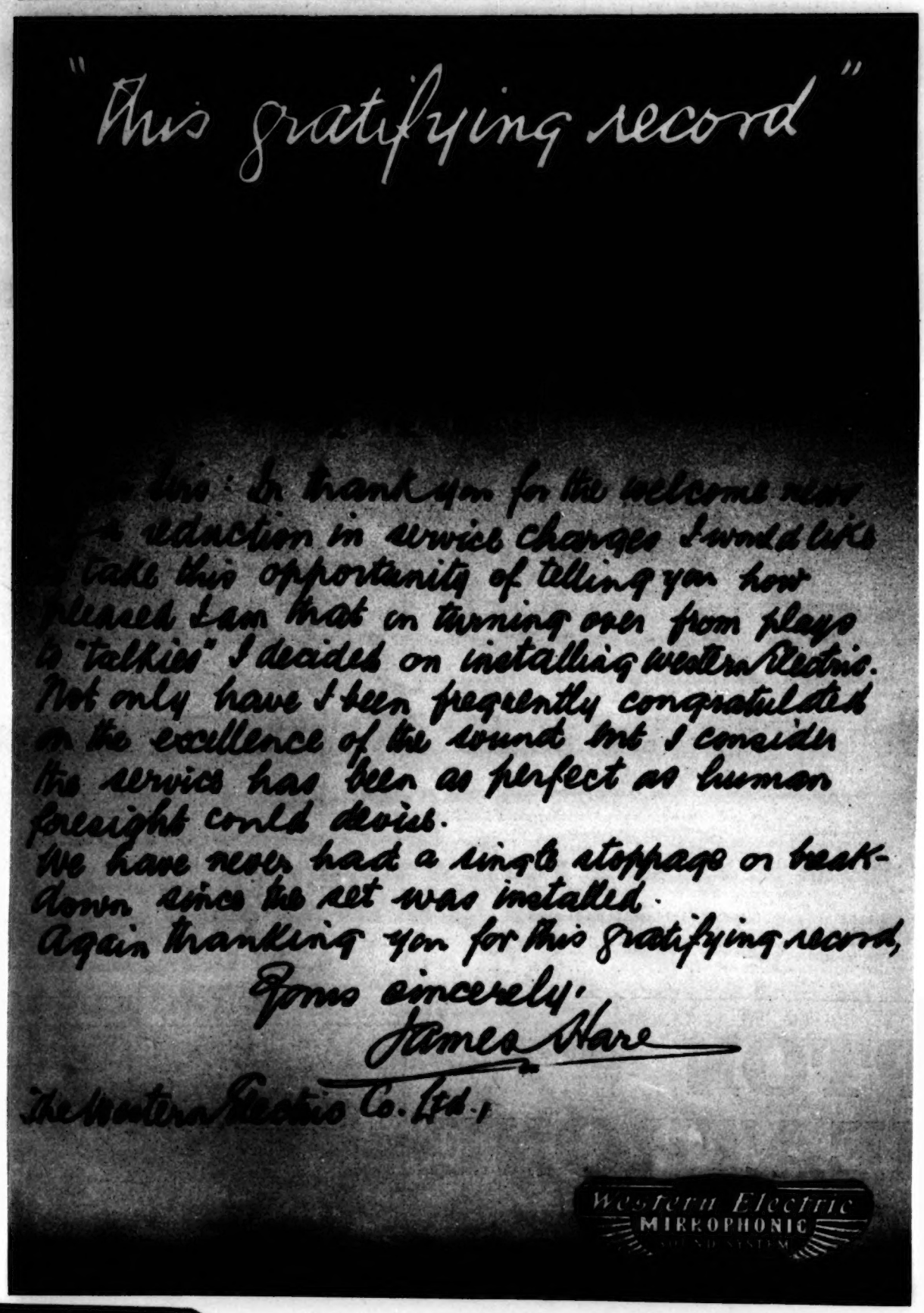
Liverpool Court of the Guild of British Kinema Projectionists and Technicians held their annual meeting last week, when H. B. Smith (Trocadero, Liverpool), was re-elected chairman. Other appointments were: Vice-chairman, W. Patterson (Everton Palace); secretary, P. T. McInerney (Palais de Luxe); joint treasurers, H. Proctor (Regent, Crosby), and A. Corke. Committee: H. B. Jacks (Abbey, Wavertree), F. Nash (Palladium, West Derby Road), A. Slade (Warrington), T. J. Ashton (R.C.A.), J. E. Lunt (Plaza, Allerton).

Reviewing the activities of the court, H. B. Smith, who presided, said that both from educational and financial points of view, the year had been a successful one. It was no doubt a disappointment that the Guild was not the body officially recognised by the C.E.A. to represent the projectionists. It was a fact, however, that when really good positions became vacant at kinemas they were invariably filled by members of the Guild. That was a tribute to their efficiency.

Mr. Smith mentioned that during the last few months no new members had been accepted, as the organisation was reviewing its policy. That work had been about completed, and a scheme was now practically ready for launching for increasing the membership of the Guild by enrolling the desirable type of projectionists.

The Court adopted resolutions endorsing the future policy of the Guild for increasing membership.

Mr. Smith stated it was gratifying to note that the Guild had a good standing with both individual exhibitors and the circuits.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this: to thank you for the welcome news
reduction in service charges I would like
take this opportunity of telling you how
pleased I am that on turning over from plays
to "talkies" I decided on installing Western Electric.
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on the excellence of the sound but I consider
the service has been as perfect as human
foresight could devise.
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down since the set was installed.
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Yours sincerely,
James Hare
The Western Electric Co. Ltd.
Western Electric
MIRROPHONIC

Gloria Stuart and Tony Martin, as they appear in the 20th Century-Fox picture WINNER TAKE ALL

London and Provincial Trade Screenings

NEW FILMS TO BE SHOWN DURING THE WEEK ENDING MAY 4

LONDON

Date.	Time.	Place.	Title of Films.	Shown By	Stars.	Cert.
Thur., April 27	11 a.m. ...	Own Theatre ...	Radio Parade No. 7; Trans America; Dude Ranch; Hectic Honeymoon; Romancing Along; Swing Vacation.	RKO-Radio ...	———	—
.. .. 27	3 p.m. ...	Phœnix	Torchy Runs for Mayor; Cross Roads of the Orient; Pork in Egypt.	Warner	Glenda Farrell ...	—
.. .. 27	6.30 p.m. ...	Phœnix	Women in the Wind; Ski Girl; Swingtime in the Movies.	Warner	Kay Francis	—
Fri., .. 28	11 a.m. ...	Own Theatre ...	Cafe Rendezvous; Blue Grass; Newsreel; Crime Rave; Maid to Order; Sunshine Island.	RKO-Radio ...	——— ...	—
.. .. 28	3 p.m. ...	Phœnix	Kid From Kokomo; Pow-Wow	Warner	Pat O'Brien	—
.. .. 28	3 p.m. ...	Cambridge ...	Fullspeed Ahead	General F.D. ...	———	—
.. .. 28	8.30 p.m. ...	Cambridge ...	Wuthering Heights; The Worm Turns	United Artists ...	David Niven ...	—
Mon., May 1	8.30 p.m. ...	Cambridge ...	The Flying Fifty-Five; Deep End	RKO-Radio ...	———	—
Tues., .. 2	3 p.m. ...	Piccadilly ...	Mystery Plane	Pathe	———	—
.. .. 2	3 p.m. ...	Cambridge ...	Double Daring; Glass; Venetian Moonlight	RKO-Radio ...	———	—
.. .. 2	8 p.m. ...	Grand National Theatre.	Women Won't Tell; Week End Madness; Sinhalese Harvest.	Renown Pictures	———	—
.. .. 2	8.45 p.m. ...	Cambridge ...	I Killed the Count	Grand National...	Syd Walker	—
Wed., .. 3	11 a.m. and 3 p.m.	Own Theatre ...	Prison Train	Grand National...	———	—
.. .. 3	11 a.m. ...	Own Theatre ...	While America Sleeps; Marine Circus; Love on Tap; The Story of Dr. Jenner; Clown Princes; Wanted No Master; Glimpses of Australia; Wealth of a Nation.	M-G-M	———	—
.. .. 3	3 p.m. ...	Cambridge ...	Swift Vengeance; Major Difficulties; Hockshop Blues	RKO-Radio ...	———	—
.. .. 3	8.30 p.m. ...	Cambridge ...	Streets of New York	Pathe	Jackie Cooper ...	—
Thur.. .. 4	3 p.m. ...	Own Theatre ...	Java Journey; Duel Personalities; Weather Wizards; The Face of Scotland; Somewhat Secret; The Children's Story; Happily Buried.	M-G-M	———	—
.. .. 4	3 p.m. ...	Cambridge ...	Boy Slaves: A Clean Sweep ...	RKO-Radio ...	Anne Shirley ...	—
.. .. 4	8.30 p.m. ...	Cambridge ...	The Story of Vernon and Irene Castle; The Hockey Champ; March of Time, No. 13.	RKO-Radio ...	Ginger Rogers ...	—
.. .. 4	3 p.m. ...	Piccadilly ...	Sweepstake Racketeers	Pathe	———	—
Fri., .. 5	3 p.m. ...	Cambridge ...	Star Reporter	Pathe	———	—
.. .. 5	6.30 p.m. ...	Cambridge ...	The Hardys Ride High	M-G-M	Mickey Rooney ...	—

BIRMINGHAM

Fri., April 28	10.30 a.m. ...	West End ...	The Kid From Texas	M-G-M	Dennis O'Keefe ...	—
.. .. 28	10.45 a.m. ...	Scala	Secret Service of the Air ...	First National ...	Ronald Reagan ...	—
Tues., May 2	10.30 a.m. ...	Futurist	I'm From Missouri	Paramount ...	Bob Burns	—
.. .. 2	10.45 a.m. ...	Scala	Dark Victory	First National ...	Bette Davis	—
Wed., .. 3	10.30 a.m. ...	Forum	A Gentleman's Gentleman ...	Warner	Eric Blore	—
Thur., .. 4	10.30 a.m. ...	Forum	Women in the Wind	Warner	Kay Francis	—
.. .. 4	10.30 a.m. ...	Paramount ...	The Four Feathers	United Artists ...	John Clements ...	—
.. .. 4	10.30 a.m. ...	Scala	Mr. Moto Takes a Vacation ...	20th Century-Fox	Peter Lorre ...	—

CARDIFF

Fri., April 28	11 a.m. ...	Empire	The Kid from Texas	M-G-M	Dennis O'Keefe ...	—
.. .. 28	11 a.m. ...	Olympia	First Offenders	Columbia ...	Walter Abel	A
.. .. 28	10.45 a.m. ...	Odeon	Three Smart Girls Grow Up ...	General F.D. ...	Deanna Durbin ...	—
.. .. 28	11 a.m. ...	Park Hall ...	The Face at the Window ...	British Lion ...	Tod Slaughter ...	—
Tues., May 2	11 a.m. ...	Odeon	A Gentleman's Gentleman ...	Warner	Eric Blore	—
.. .. 2	10.45 a.m. ...	Olympia	Secret Service of the Air	First National ...	Ronald Reagan ...	—

GLASGOW

Tues., May 2	11 a.m. ...	Regal	Torchy Runs for Mayor	Warner	Glenda Farrell ...	—
Wed., .. 3	11 a.m. ...	Regal	Nancy Drew—Reporter	Warner	Bonita Granville ...	—
.. .. 3	10.45 a.m. ...	Picture House ...	The Kid from Texas	M-G-M	Dennis O'Keefe ...	—
Thur., .. 4	11 a.m. ...	La Scala ...	21 Days	Columbia ...	Leslie Banks	A
.. .. 4	10.45 a.m. ...	Picture House ...	Mr. Moto Takes a Vacation ...	20th Century-Fox	Peter Lorre	—

LEEDS

Fri., April 28	11 a.m. ...	Tower	The Lady and The Mob	Columbia ...	Fay Bainter	—
.. .. 28	10.45 a.m. ...	Paramount ...	Three Smart Girls Grow Up ...	General F.D. ...	Deanna Durbin ...	—
.. .. 28	11 a.m. ...	Ritz	Hound of the Baskervilles ...	20th Century-Fox	Basil Rathbone ...	—
Tues., May 2	10.45 a.m. ...	Ritz	Oklahoma Kid	Warner	James Cagney ...	—
.. .. 2	11 a.m. ...	Paramount ...	21 Days	Columbia ...	Leslie Banks	A
.. .. 2	10.45 a.m. ...	Tower	Buck Rogers, Eps. 1, 2 and 3; Voice of Europe, Nos. 1 and 2.	General F.D. ...	———	—
Wed., .. 3	11 a.m. ...	Tower	First Offenders	Columbia ...	Walter Abel	A
.. .. 3	10.45 a.m. ...	Ritz	Yes, My Darling Daughter ...	First National ...	Priscilla Lane... ...	—
Thur., .. 4	10.45 a.m. ...	Ritz	Nancy Drew—Reporter	Warner	Bonita Granville ...	—
.. .. 4	10.45 a.m. ...	Scala	The Kid from Texas	M-G-M	Dennis O'Keefe ...	—
.. .. 4	11 a.m. ...	Tower	A Girl Must Live	20th Century-Fox	Margaret Lockwood ...	—

LIVERPOOL

Fri., April 28	10.45 a.m. ...	Paramount ...	I'm From Missouri	Paramount ...	Bob Burns	—
Tues., May 2	10.45 a.m. ...	Forum	Oklahoma Kid	Warner	James Cagney ...	—
.. .. 2	11 a.m. ...	Paramount ...	21 Days	Columbia ...	Leslie Banks	A
.. .. 2	11a.m. & 3p.m.	Own Theatre ...	Mr. Moto Takes a Vacation ...	20th Century-Fox	Peter Lorre	—
Wed., .. 3	11a.m. & 3 p.m.	Own Theatre ...	Chasing Danger	20th Century-Fox	Preston Foster ...	—
.. .. 3	10.45 a.m. ...	Futurist	Dark Victory	First National ...	Bette Davis	—
Thur., .. 4	10.45 a.m. ...	Scala	Prison Train	Grand National...	———	—
.. .. 4	11 a.m. ...	Forum	On Trial	Warner	Margaret Lindsay ...	—
.. .. 4	11 a.m. ...	Paramount ...	The Four Feathers	United Artists ...	John Clements ...	—

MANCHESTER

Fri., April 28	10.45 a.m. ...	Gaumont... ...	Oklahoma Kid	Warner	James Cagney ...	—
.. .. 28	11 a.m. ...	Deansgate ...	Winner Take All	20th Century-Fox	Tony Martin	—
.. .. 28	11 a.m. ...	Theatre Royal ...	The Face at the Window ...	British Lion ...	Tod Slaughter ...	—
Tues., May 2	10.45 a.m. ...	Theatre Royal ...	The Kid from Kokomo	Warner	Pat O'Brien	—
.. .. 2	11 a.m. ...	Deansgate ...	Chasing Danger	20th Century-Fox	Preston Foster ...	—
.. .. 2	10.45 a.m. ...	Paramount ...	I'm From Missouri	Paramount ...	Bob Burns	—
Wed., .. 3	11 a.m. ...	Deansgate ...	Mr. Moto Takes a Vacation ...	20th Century-Fox	Peter Lorre	—
.. .. 3	10.45 a.m. ...	Theatre Royal ...	Dark Victory	First National ...	Bette Davis	—
Thur.. .. 4	10.45 a.m. ...	Gaumont ...	I Killed the Count	Grand National...	Syd Walker	—
.. .. 4	11 a.m. ...	Theatre Royal ...	21 Days	Columbia ...	Leslie Banks	A

NEWCASTLE

Fri., April 28	10.45 a.m. & 3 p.m.	Own Theatre ...	Chasing Danger	20th Century-Fox	Preston Foster ...	—
.. .. 28	10.45 a.m. ...	Westgate... ...	The Kid From Texas	M-G-M	Dennis O'Keefe ...	—
.. .. 28	10.30 a.m. ...	Paramount ...	I'm From Missouri	Paramount ...	Bob Burns	—
.. .. 28	10.45 a.m. ...	Essoldo	Dark Victory	First National ...	Bette Davis	—
Tues., May 2	10.45 a.m. ...	Tatler	Torchy Runs for Mayor ...	Warner	Glenda Farrell ...	—
.. .. 2	10.45 a.m. & 3 p.m.	Own Theatre ...	Winner Take All	20th Century-Fox	Tony Martin	—
Wed., .. 3	10.45 a.m. ...	Essoldo	The Kid From Kokomo... ...	Warner	Pat O'Brien	—
Thur., .. 4	10.45 a.m. ...	Essoldo	Women in the Wind	Warner	Kay Francis	—

NOTTINGHAM

			Bulldog Drummond's Secret Police	Paramount ...	John Howard ...	U
Fri., April 28	10.30 a.m. ...	Scala	The Kid From Texas	M-G-M	Dennis O'Keefe ...	—
Tues., May 2	11 a.m. ...	Ritz	Spies of the Air	A..BP.C. ...	Barry K. Barnes ...	—
.. .. 2	10.45 a.m. ...	Elite	Hotel Imperial	Paramount ...	Ray Milland	A
.. .. 2	10.30 a.m. ...	News House ...	Midnight	Paramount ...	Don Ameche ...	A
Wed., .. 3	10.30 a.m. ...	Ritz	King of Chinatown	Paramount ...	Akim Tamiroff ...	A
Thur., .. 4	10.30 a.m. ...	Scala				

SHEFFIELD

Fri., April 28	11 a.m. ...	Union St. P.H....	The Kid From Texas	M-G-M	Dennis O'Keefe ...	—
.. .. 28	10.45 a.m. ...	Regent	Man's Heritage	General F.D. ...	Jackie Cooper ...	—
.. .. 28	10.45 a.m. ...	Cinema House ...	Sudden Money	Paramount ...	Charlie Ruggles ...	U
.. .. 28	10.45 a.m. ...	Central P.H. ...	The Rebel Son	United Artists ...	Harry Baur	U
Tues., May 2	10.45 a.m. ...	Cinema House ...	Three Smart Girls Grow Up ...	General F.D. ...	Deanna Durbin ...	—
.. .. 2	10.45 a.m. ...	Central P.H. ...	Yes, My Darling Daughter ...	First National ...	Priscilla Lane ...	—
Wed., .. 3	11 a.m. ...	Union St. P.H.	Mr. Moto Takes a Vacation ...	20th Century-Fox	Peter Lorre	—
.. .. 3	10.45 a.m. ...	Cinema House ...	Secret Service of the Air ...	First National ...	Ronald Reagan ...	—
Thur., .. 4	11 a.m. ...	Central P.H. ...	A Gentleman's Gentleman ...	Warner	Eric Blore	—

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